The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 26, 1922

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

TWO TRIANGLE SONG AND DANCE HITS

SUEZ

By PETER DE ROSE, FERDIE GROFE and WILL PANCOAST

A BEAUTIFUL LOVE SONG OF THE ORIENT. A GREAT FOX TROT. JUST THE SONG FOR HIGH-CLASS SINGING ACTS. EXCEPTIONAL FOR DUMB ACTS. A GREAT DANCE ORCHESTRATION ARRANGED BY FERDIE GROFE, PAUL WHITEMAN'S ARRANGER AND PIANIST

HAWAIIAN NIGHTINGALE

By ANNE HAMPTON and VAUGHN DE LEATH

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1658 BROADWAY NEW YORK

TRIANGLE MUSIC PUB. CO.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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SHUBERT UNIT SHOW OPENING STANDS DECIDED BY DRAWING

Weber and Fields to Be First Broadway Attraction Opening at the Central—Complete List Not Yet Released—Circuit Opens on September 17

The drawings for the opening points for the various Affiliated Theatres' Corporation units, or Shubert Vaudeville shows, was held on Monday of this week.

The following unit openings were announced. Jack Singer's "Hello New York" will open at the Astoria Theatre, Astoria, Long Island, for a three-day stand; The Butler Estate unit "Echoes of Broadway" opens at the Nixon Theatre, Pittsburgh; one of Barney Gerard's units will open at the Princess Theatre, Toronto; Weber and Fields will open the Central Theatre on Broadway and 47th street. This show will play a preliminary week at either Hartford or New Haven; Henry Dixon's unit "Broadway Celebrities" will open at the Garrick Theatre, Minneapolis, on September 3rd, on which date the Minnesota State Fair opens at Minneapolis.

The four Friedlander-Weber units open as follows—"Stepping Along" opens at the Princess, Toronto on September 3. "Laughs and Ladies" opens at the Park, Indianapolis on September, 3. "Facts and Figures" opens at the Detroit Opera House, Detroit, on September 10, and "Main Street Follies" opens at the Academy, Baltimore, on September 17.

Max Speigel's two units, "Full of Pep" and the "Abe Reynolds Revue" will open, one at the Grand, Hartford and the other at the Court Square, Springfield.

Arthur Klein's unit "Hello Everybody" opens at the Cort Theatre, Wheeling.

The shows will lay off a week between St. Paul and Chicago, and they will play three one-night stands in Pennsylvania on the way in Zanesville, with Cleveland following.

Other openings will be announced later.

The houses in which the shows are to play are as follows:

Brooklyn, Crescent; Chicago, Garrick and Englewood; New York City, Central and Harlem Opera House; Detroit, Detroit Opera House; Philadelphia, Chestnut Street Opera House; Syracuse, Wieting; Washington, Shubert-Belasco; Omaha, Brandeis; St. Paul, Palace; Minneapolis, Garrick; Newark, Keeney's; Buffalo, Criterion; Louisville, Shubert Masonic; Cincinnati, Sam S. Shubert; Cleveland, Ohio; Hartford, Grand; Indianapolis, Park; St. Louis, Empress; Altoona, Mishler; Wheeling, Cort; Providence, Providence Opera House; Pittsburgh, Pitt and Nixon; Kansas City, Shubert; Boston, Majestic and St. James; Toronto, Princess; Springfield, Court Square; New Haven, Hyperion; Zanesville, Weller Opera House (3 days); Des Moines, Burchel; Utica, Park; Albany, New Shubert; Baltimore, Academy; Montreal, His Majesty's; Jamaica, Rialto (3 days); Astoria, Astoria (3 days), and three one-night stands in Pennsylvania.

The official opening of the circuit is on September 17th, but several of the shows will play preliminary weeks.

"NELLIE KELLY" OPENS MONDAY

George M. Cohan's new musical play, "Little Nellie Kelly," will open at the Tremont Theatre, Boston, on Monday night of next week. Book, lyrics and music of the piece are by Mr. Cohan.

Elizabeth Hines, last season with "The O'Brien Girl," will sing the title role and in the cast are Georgia Caine, Aileen Hamilton, Dorothy Newall, Marion Saki, Edna Whistler, the Lorraine Sisters, Charlie King, Frank Otto, Arthur Deagon, Robert Pitkin, Barrett Greenwood, Joseph Neimeyer, Harrold Vizard, James Templeton and Mercer Templeton.

ARBUCKLE FOR PARIS REVUE

PARIS, July 24.—Louis Verande, impresario, who was in the United States for several years, claims to have signed Roscoe (Fatty) Arbuckle to appear in his revue for a period of six weeks, commencing in January at the Cigale Theatre. Arbuckle's salary will be 200,000 francs for the engagement.

Several scenes in Verande's revue have been rewritten for the movie comedian. One will include bits of pantomime in a movie studio and the others will consist of dancing bits for which Arbuckle was noted before he entered the film world.

TRAINED HORSES DIE

JACKSONVILLE, Ill., July 24.—Prof. William Bristol, horse and pony trainer, suffered more than his share of ill-fortune last week when he was showing with the Gold Medal Carnival Co. His trick horse, "Diamond," valued at $5,000, died on Wednesday, and on Thursday, little "Commodore," a little jet black Shetland pony, also died. The pony was without doubt the best trained and most intelligent of all the ponies in the show. "Commodore" was the leader of the drill ponies and had been a great help to Mr. Bristol in training other ponies, seeming to possess almost human intelligence. In going through the drill act, the pony acted as if the work of the others depended solely upon him, and if any got out of line, "Commodore" immediately pushed them back. He appeared to be as much interested in the act as the owner himself. Acute indigestion caused the death of both horses, and three others are also ill.

"LINCOLN" BREAKING RECORDS

SAN FRANCISCO, July 22.—"Abraham Lincoln," with Frank McGlynn, played its first week at the Columbia Theatre, where it is booked for three weeks, to capacity business. The advance sale is very heavy, with the show scaled at a $2.50 top. "Little Old New York" will follow.

WINDING UP ALLEN THEATRES

TORONTO, Can., July 24.—By authority of Mr. Justice Middleton, an order was issued at Osgoode Hall last week for winding up of the Allen Theatres Limited, under the Bankruptcy Act. He authorized G. T. Clarkson, of E. R. C. Clarkson and Sons, as trustees under the provisions of the act and directed that Mr. Clarkson call a further meeting of the creditors to discuss the situation and to decide on the next steps to be taken, or, in the legal term, to "settle the carriage of proceedings."

At the hearing by Mr. Justice Middleton, the offer of N. L. Nathanson, of the Famous Players Corporation, for acquirement of the Allen Theatres, Limited, assets, was filed by the court, but was not read. It was agreed that it would be best to make no public statements regarding the offer made by Mr. Nathanson, until after the situation had been formally discussed at the forthcoming meeting of the creditors.

The practical effect of the court order is explained by Mr. G. T. Clarkson as simply the formal adjudgment of the Allen Company as a bankrupt. The theatres will continue to operate and the creditors will pass, after the report of inspectors appointed to inventory the assets, upon any proposition for an extension of time that may be made.

GERMAN SCENERY FOR B'WAY SHOW

The pre-war practice of having scenery for Broadway shows made in Germany has now returned, with the Shuberts having practically all the properties and scenic drops for their forthcoming production, "The Lady of the Rose," in which Eleanor Painter will be featured, made in the great Baruch studios in Berlin. This work is being done at a price which is greatly under the probable cost if made in this country, with the rate of money exchange a great factor in the difference.

There is a duty on all imported scenery, but by packing as much in possible in bales a lower rate of duty can only be changed against it.

Other managers who are contemplating putting on big scenic productions are said to be negotiating with the Baruch studios for their scenery.

MOVIE OPERATOR HELD

MALONE, N. Y., July 24.—John Edmund Roy, a movie operator of Montreal, who has resided here recently, has been held for the grand jury on a charge of grand larceny.

He is charged with having entered the Alladin Cinema Co.'s building on Mill street and stealing a projector worth $50, and tools and other material valued at $500.

Roy was arrested by troopers and confessed, after which the loot was recovered. It was secreted in a barn in the rear of a house on Brown street, where he had been rooming.

SUMMER SHOWS ON BROADWAY

The number of summer shows running on Broadway has increased from five shows in 1912 to twenty shows this summer, according to records of the plays running in the middle of July of each year. During the twelve years from 1912 the records show that there were six shows on Broadway on July 19, 1913; eight in 1914; four in 1915; six in 1916; sixteen in 1917; fifteen in 1918; twenty-two in 1919; twenty-two in 1920, and seventeen in 1921.

FIGHT TO STOP RADIO

ST. LOUIS, Mo., July 24.—The first known fight between the radio and the theatrical business has developed here, with the St. Louis Municipal Opera Company programmed to present the operetta "Miss Springtime" beginning tonight, Monday, and the same production advertised to be broadcasted by radio from the largest station in St. Louis simultaneously. The management of the Municipal Opera Company has retained counsel to take the matter into the courts late today with the object of obtaning an injunction against the broadcasting of the operatta if other means fail to stop it.

The guarantors of the St. Louis Municipal Opera Company, through their counsel here, got in touch with the law firm of House, Grossman & Vorhaus in New York City, on Monday morning and instructed Attorney Alfred Beekman to try to stop the broadcasting of "Miss Springtime" from there. Mr. Beekman wired back that he had informed the Klaw & Erlanger offices, which rented the performing rights of "Miss Springtime" to the opera company, that his clients objected to the broadcasting of the operatta by wireless at the same time, and asked that the radio company be instructed not to go ahead with its programe.

At the A. L. Erlanger offices in New York, the general counsel for the firm, Mr. J. P. Bickerton, Jr., said that nothing had been done by his firm to stop the broadcasting of "Miss Springtime" in St. Louis, as the only complaint against it had come from stockholders of the St. Louis Municipal Opera Company, through the law offices of House, Grossman & Vorhaus. No complaint, he said, had been made by the management of the opera company itself.

Mr. Bickerton also said that the Erlanger offices had not given any broadcasting station the right to use "Miss Springtime," and that, in fact, they made a practice of not permitting the broadcasting by wireless of any productions of which they controlled the rights.

CHICAGO GARRICK SOLD

CHICAGO, July 22.—The Garrick Theatre building located on Randolph between Dearborn and Clark streets in the heart of Chicago's Rialto has been sold for $1,000,000.

Louis Bomash, president of the Indepence State Bank, Chicago, is the purchaser.

Two years ago the building was purchased by the Garrick Building Corporation at a reported price of $800,000, the company making a new lease on the ground from the estate of Caroline B. Sears.

At present, "For Goodness Sake" is playing at this house, but it is understood that after the run of this production the theatre will be remodeled and improved.

NEW VICTORIA OPENS

ALTOONA, July 24.—The Victoria, a new $500,000 theatre opened here last week. The house seats 2,600, and F. P. McGovern is manager.

The theatre building occupies an entire block and contains, in addition to the theatre, a large dance hall, a big poolroom and eight stores.

Pictures are being shown in the theatre, which is owned by Athens George, who started business in Altoona years ago, selling peanuts and chestnuts on the streets.

EQUITY PLAYERS TO PRODUCE MANY AMERICAN PLAYS

Will Open Season on October 2nd With Work of American Writer This to Be Followed by Foreign Play and Then Another American Piece Will Be Seen

The American stage will be flooded with plays from European pens during the coming season, according to announcements from the Shuberts, Gest, Al. Woods and many of the other recognized producers, but the Equity Players, endeavoring to do what they can for the native author and playwright as far as is commensurate with their own interests, intend to produce in the ratio of 3 to 2, or three foreign plays to two American. If possible, they will produce more and more American plays, provided suitable vehicles can be found, so that the margin will be in favor of the American playwright.

The season for Equity Players will open at the Forty-eighth Street Theatre October 2nd with an American play. This will be followed after six or eight weeks by a play from the current European stage, and this, after a like period, by one of the contemporary English plays. The fourth play will be of an experimental nature, a play that will give full scope to the latest tendencies in structure and content. A second American play will follow this provided one is submitted that is deemed on a par with the standard set by previous productions. The season will be for thirty weeks in all, the five plays above being given during that time.

The above program is only tentative as the play reading board is finding difficulty in obtaining an American play worthy of the first and last positions ont it. Equity is not in a position to compete with the commercial manager, nor does it desire to, so that it cannot expect to procure a play that is regarded as commercially safe, but it can and does expect to get a commercially unsafe play that is worthy of exploitation. The play must be a "fine play," a play of real tragedy or real comedy or a mixture of both, but it must be natural, true to life, a play of American life by an American author.

Those who are selecting the plays for Equity Players, of which Mr. Augustin Duncan is Director General, feel that the European stage is further advanced than our native stage and that we have not yet emerged from the provincial class as far as drama is concerned. They declare that a ratio of three to two for foreign and native plays is a better average than will prevail on the so-called commercial stage during the coming season. They look askance at the "popular" theatre and the plays presented there as not measuring up to the standards set by foreign works.

They claim that a playhouse of the first rank appears to be forced to depend entirely upon the European play product, the audiences suffering because of the lack of well trained and permanent companies and the loss of quality in translation and adaptation. They wish to promote a vigorous native theatre in which native plays, showing the ideas and points of view of contemporaneous American existence are portrayed by actors and actresses who are competent to truthfully give life to the types and characters created by the native playwright.

Duncan says that the art of the theatre, of all the arts, must be topical and a popular art. Its effect is and must be immediate, of the moment, and for the time, and not for the future. Fulfilment and not promise. The theatre advancing, but the theatre of today, not the theatre of manana.

WANTS STARS FOR FILM HOUSE

Several well-known operatic and musical comedy stars, as well as big orchestras, have been offered one-week engagements for next season at the Million Dollar Palace Theatre at Dallas, Tex., considered the finest theatre of its kind in the South and the best of the S. A. Lynch Enterprises, which operates a chain of big movie houses.

Don Albert, musical director of the house and in charge of the presentations, was in New York last week and personally made the offers. Mr. Albert leads the 35-piece orchestra at the theatre and on Sundays conducts concerts with a 40-piece band. While in New York his daily telegrams to the management of the theatre directing the presentations were flashed on the screen as "Albert's Topics." Always open for new ideas, Mr. Albert also received some new ideas in song presentations which he puts on, from Ted Snyder and Harry B. Smith.

Albert expects to be in New York again shortly and close deals with the concert artist and other stars who are willing to accept his offer at the Dallas theatre. Money, he declared, is no object, and big salaries are being dangled in front of the stars.

SOUSA WRITING OPERA

John Philip Sousa will devote himself to the composition of an opera based on an American theme, with Mary Garden in mind for the principal role. He will start working on it at the completion of his tour of the country which begins this week.

"O'BRIEN GIRL" GOING OUT

Rehearsals for the "O'Brien Girl" will start on August 28. George M. Cohan will produce the piece, which will play through the South and Middle West. The cast will be announced at a later date.

VANDALS WRECK THEATRE

The Hollywood Theatre, a new motion picture house at Seventy-eighth street and New Utrecht avenue, Brooklyn, valued at $200,000, was entered last week by thieves, who stole and damaged various equipment to the extent of $10,000.

Victor Leonard, manager of the house, was notified by porters, who opened the theatre, of the occurrence, and when he reached the theatre, according to the police, found that the vandals had ruined the organ, worth $2,500. Parts of it were hacked to pieces. The operator's box was opened and everything scattered about. Detectives found that a rear fire escape had been forced with a jimmy. Manager Leonard nor the owners could offer any reason for the vandalism.

FIDELITY MEMBERS IN A. E. A.

One hundred and fifty-four listed members of the Actors' Fidelity League resigned and joined the Actors' Equity Association during the last year, it was announced by Equity last week. The current deputy report, signed by Paul Dullzell, Assistant Executive-Secretary, says in referring to this statement: "We are under the impression that this number has rather depleted the membership of the Fidelity League in so far as the rank and file is concerned, leaving only those who are managerially obligated, or those who retain membership through personal, selfish motives."

METRO DISCARDS TITLE

The Metro Pictures Corporation, one of the Marcus Loew interests, had a picture scheduled for release in the near future which had been tentatively titled "East of Suez," but when informed by A. H. Woods that he was to produce W. Somerset Maughan's play of the same name this season, the Loew-Metro people courteously notified him that they would discard the title and substitute one which did not conflict.

JEWISH THEATRES MAY CLOSE

The conference between the Hebrew Actors' Union and the Yiddish Theatrical Managers' Protective Association came to nothing last week in so far as arrival at any agreement was concerned, and the managers at the meeting's end declared that "unless the actors came down from their high horse, it will not be a question of a strike tying up the theatres, but the managers will be forced to close them in order to keep from losing money."

Reuben Guskin, manager of the Hebrew Actors' Union, Section 1, said in the office of the union at 108 Second avenue, that the grievance of his organization was due to the fact that they felt they could not make a living under the conditions proposed by the Yiddish Theatrical Managers' Protective Association. He declared that the proposed reduction of 20, 25 and 30 per cent of the salaries now existing would work a great hardship on the actors, as would the change in contracts. Formerly the contracts called for a season of thirty-eight weeks, and the managers now wish to make it thirty-four. However, Mr. Guskin said that they were willing to compromise with the managers on that point and were willing to accept a season of thirty-six weeks. He stated that he expected to hear from the managers within the next five or six days, and that if they did not agree with the position of the actors the latter were prepared to go on strike and tie up every Yiddish theatre in the city.

In refutation of this the managers declare that under the conditions obtaining during the last two years they not only have been unable to make any money on their theatres but have actually run at a loss. Charles W. Groll, executive secretary and counsel for the managers' organization, said yesterday that there were five or six theatrical unions affiliated with the actors, and that heretofore, through lack of organization on the part of the managers, they had forced their employers to hire a complete chorus for the entire season, when one was not wanted, to pay $130 a week for the services of two ushers, $90 a week for two doormen, and to keep more dressers engaged in the theatres than were necessary. He also said that many of the actors had forced an increase in their salaries in the last two years to the extent of 100 to 200 per cent. With all this unnecessary expense, he said, the managers have lost money.

At a conference between the actors and the managers the latter were willing to open their books for inspection, showing that one theatre had lost as much as $50,000 and another $25,000.

CHICAGO'S FIVE STILL HOLD

CHICAGO, July 22.—There is nothing new to be offered the theatregoer the coming week, with five shows still playing in the loop and all doing fairly well despite the heat.

"Lightnin" on its way to make a record run in Chicago is going into its forty-eighth week with no sign of its popularity letting up.

"The Hotel Mouse" with Frances White and Taylor Holmes, sails along at the Apollo, and "Just Married" retains its popularity at the LaSalle.

William Courtenay in "Her Temporary Husband" is doing nicely at the Cort, and "For Goodness Sake" with another change in the cast is going along at the Garrick.

HOLLYWOOD FILM READY

Mrs. A. B. Maescher, wealthy business woman of Los Angeles, arrived in New York last week with the finished films of a $100,000 production made by herself which is called "Night Life in Hollywood," which she made to disprove the propaganda spread throughout the country tending to show that the actors' colony there was immoral and indecent. The picture will be released shortly.

STRIKE CLOSES SHOW

The railroad strike up in Maine has forced the temporary suspension of "Peck's Bad Boy," by Carl H. Carlton, due to inability to move scenery and effects. Owing to the heavy recent rains, the roads are in such condition that it is impossible to move auto trucks, which forced the show to close.

"IT'S A BOY" CLEVER

ATLANTIC CITY, July 19.—"It's a Boy," William Anthony McGuire's new comedy which opened here this week under the mbanagement of Sam H. Harris, has the same sincerity and humor of the author's "Six-Cylinder Love." The author has undertaken to write another "Six Cylinder Love," and his efforts have been undoubtedly crowned with success. The homely strivings, ambitions and failures of a young married couple are the basis of the plot of "It's a Boy."

Robert Ames plays the part of the young husband, spurred on by his wife to make a place for himself in the business world so that their newly arrived baby boy may have all the luxuries of life. Dorothy Mackaye plays the wife. Ames gives a very creditable performance, and Miss Mackaye develops a not too sympathetic role with great artistry. The others in the cast, which includes Joseph Kilgour, Millicent Hanley, Hortense Alden, Charles Murphy and John Daly Murphy, are well selected.

The play opens with a prologue, showing the anxious waiting for the arrival of the expected heir. This one is rich with humor. The following acts show the decision of the husband to sell his five and ten-cent store, which is bringing him a fair income, to a large corporation, in which he is given a position, in order to make more money for the baby and for his wife. For a time all runs smoothly, but soon the new expensive tastes and habits of the young couple lead them to ruination. The big corporation, having taken all they wanted of Chester Blake, the young business man, discharge him, and he finds himself with but little to satisfy his luxury-loving wife and his baby is being taken care of by its grandmother.

"TAKE IT FROM ME" GOING OUT

"Take it from Me," the Jos. M. Gaites' musical comedy, will begin its fifth season on August 17 at Toledo, Ohio. The company is now in rehearsal. This show has been a consistent money-maker since it was first produced, although its New York run was very short. On the road it has been highly successful, playing some stands three times. This coming season it will tour to the Pacific Coast.

"Up in the Clouds," another Gaites' production, which ran for fifty-seven weeks last season, will reopen on Labor Day in Newark, N. J. Both shows were written and composed by Tom and Will B. Johnston.

"FOOL'S ERRANT" TO BE PRODUCED

The Messrs. Shubert, in association with Louis E. Shipman, will produce early in August, a new play by Shipman, entitled "Fool's Errant." The cast will include, Cyril Keightley, Vincent Serrano, Alexandra Carlisle, Lucille Watson and Robert Cummings. The show was tried out in Cleveland last Spring and looked favorable.

ROAD WAGE SCALE FOR STAGE HANDS REMAINS UNCHANGED

Present Rate of $62.50 per Week Will Not Be Increased, and No Change in Working Conditions Is to Be Made

The present road wage scale for stage hands, $62.50 a week, will remain unchanged for the season of 1922-1923, it was learned this week. With the other wage scales for stage hands in New York and musicians in New York and with touring shows already settled, no changes having been made, only the scale for road stage hands remains to be definitely settled, and this will be done at the meeting to be held either on Friday of this week or during next week by the Labor Committee of the International Theatrical Association and President Charles C. Shap and the Executive Committee of the International Alliance of Theatrical Stage Employees.

The $62.50 scale for road stage hands will remain the same, and it is doubtful if there will be any change in working conditions of the road stage hands. The stage hands several months ago were reported to be favorable to holding out for an increase in the minimum pay scale to $75 a week, but no action on this point was taken at the national convention which was held some time ago. A committee from the International Theatrical Association conferred with the executives of the stage hands' union at the convention and at its request, the convention left all matters of new working conditions and wage scales to the Executive Committee of the union, which was to settle them at meetings in New York with the managers' representatives. There has been no visible haste to hold these meetings, which fact further strengthens the belief that no changes will be made for the coming season.

The managers are known to favor changes in the working rules, such as the yellow card system, by which local theatres on the road are informed beforehand just how many stage hands they must hire for each show, the number being set by the head of the crew of traveling stage hands. The managers, however, seem to be satisfied to leave things the way they are now in return for the stage hands not demanding higher wages at a time when business is at such a low ebb.

Last year the Touring Managers' Association, which is now inactive, made demands of the International Alliance of Theatrical Stage Employees that the rules for road shows be changed, contending that they could not afford to operate under the existing conditions. They asked that the rule necessitating each road show, no matter how small, carry a property man, electrician and ordinary stage hand be changed so that, where possible, two men could do all the work required. This request and several others were not acceded to, however, but the matter was put up to the International Theatrical Association, which was formed about that time, and to which practically every member of the Touring Managers' Association belonged. Nothing has ever been done about this, and there is little chance of anything being done this year.

OPERATORS WON'T ACCEPT CUT

Six hundred motion picture operators, members of Local No. 306, held a meeting last week at which they decided not to accept the ten per cent decrease in wages authorized by the Theatre Owners' Chamber of Commerce. The cut is to take place on Sept. 1st.

The operators decided the attempt to cut wages was "ill directed and ill timed" and pointed out that they received no raise during the war. In consideration of their war-time attitude the theatre owners gave them a raise of five per cent after the war, but this is said to have been cut down by a five per cent curtailment. Salaries are therefore the same as before and during the war.

The men passed a resolution indicating their willingness to accept an assessment of fifteen per cent weekly to provide funds to carry out the policy decided upon.

"SCANDALS" REHEARSING

The George White "Scandals of 1922," book by Andy Rice, lyrics by Bud de Sylva and music by George Gershwin, went into rehearsal last week with a cast of principals that includes Paul Whiteman and His Orchestra.

Other principals in the cast are: Lester Allen, Pearl Regay, Colletta Ryan, Franklyn Ardell, and the Temple Quartet. More names are expected to be added to the list when contracts are signed, among them being Leightner Sisters and Alexander, and W. C. Fields.

This will be the first of the "Scandals" whose cast will not include the name of Ann Pennington. Miss Pennington, according to George White, will be starred this Fall in a play of her own, with Lou Holtz as the featured comedian.

WM. A. BRADY RETURNS

William A. Brady, theatrical manager, arrived from Europe on the *Majestic*, July 25. Fortune Gallo, operatic impresario, and Police Commissioner Richard Enright of New York, were on the same steamer.

LIGHTS CLUB SHOW TO TOUR

The Lights Club will begin a vaudeville tour with their benefit performance, which is now scheduled for August 20 at the Columbia Theatre in Far Rockaway, which has been donated by B. S. Moss. They will play about five one-night stands throughout Long Island, the dates and places to be selected this week. The club hopes to make up their losses on the circus by means of the benefit and make their expenses for the coming year with the tour.

Tents or baggage of any kind, beyond the performers' own "props" or necessary costumes, will not be carried. All performances will be held in the music hall or theatre of the town in which the club will appear. In most cases these places will be donations to the club, every effort being made to save on expenses. The members will transport those necessary "props" or wardrobe in their own cars.

ONLY ONE UKELELE PLAYER

The newly issued roster of the Associated Musicians of Greater New York lists over 11,000 members, with the name of the instrument each plays. Violinists top the list in point of numbers, with pianists a close second.

There is hardly an instrument of present day use which is not played by the members of the New York musical union. In all the 11,000 members, however, there is but one who plays the ukelele professionally, despite the popularity of the Hawaiian instrument. Officials of the union explained this by saying that there was little demand for freak-instrument players. There is also but one musician listed as playing the zither.

ONLY TWO "TANGERINE" COS.

There will be two "Tangerine" companies on the road during the coming season. One of the companies will open at the Casino Theatre, the first week in August, and will remain at the house for four weeks, when it will move to Boston. The number two company will play one night stands through the South and Middle West. Should the business warrant it a third company will be produced and sent to the Coast.

DALY MUST RETURN GAITES $500

The arbitration of the claim entered against Arnold Daly by Joseph M. Gaites, growing out of the quarrel between the two which resulted in Daly leaving the cast of Gaites production of "The Monster," Wilbur Crane's play now in rehearsal, was decided in favor of the producer, Daly being ordered to pay him $500 which he had been advanced. Daly's counterclaim for $3,000 for "services rendered," which are understood to mean the aid he gave in selecting the supporting cast, was denied by the umpire, Fritz Williams.

Gaites, although a member of the Producing Managers' Association, went direct to Equity with his claim, and both he and Daly signed agreements to abide by the umpire's decision. Williams was named as umpire, and George Trimble and Will Deming as arbitrators, one for each of the contestants.

Daly left the cast of "The Monster" two weeks ago, after his demand to Gaites that Frank McCormick, one of the members of the cast who he claims insulted him, be made to write him an apology and that Lawrence Marston, the stage director be discharged, were refused. With Gaites left Marcel Rousseau, another member of the company, whom Daly had defended when Marston criticized his French accent. Rousseau is a native of France. Daly claimed that Marston had radically changed the original script of the play so that it was much different than when he read it before he agreed to accept the part. His contract with Gaites called for 10 per cent of the gross, with a guarantee of $750 a week.

SOLDIERS IN DRAMATIC SCHOOLS

The Government is paying for the tuition of disabled soldiers who want to be actors in several prominent dramatic schools in New York. Frank Gillmore, Executive-Secretary of the Actors' Equity Association, last week expressed doubts of the wisdom of this policy. He said that the disabled veteran who is being taught such a profession as acting, in which "the battle for success or even existence has only just begun when they leave the schools," are at a decided disadvantage.

WOODS SELLS BOSTON PROPERTY

BOSTON, July 24.—A. H. Woods sold today his property on Tremont street, running through to Warrenton street, to William M. Ambler. Woods bought the property last year and was reported to be considering building a theatre there. A commercial building will be put up, it is stated, by the new purchaser. Woods was represented in the deal by the law offices of House, Grossman & Vorhaus, of New York.

HARRY HOLMAN

In a New Act, entitled "The Success," by Stanley Bruce, and two other authors that you have never heard of.

Direction—THOS. FITZPATRICK.

P. M. A. SELECTING DIRECTOR

A special meeting of the Producing Managers' Association was scheduled for Tuesday afternoon at the association's offices on West Forty-fifth street, the main business at hand being the selection of a director who will have much the same duties as former Postmaster General Will H. Hays has with the motion picture producers and distributors.

No information could be obtained at the time of going to press about the identity of the candidates for this position, which is said to carry a salary of $25,000 a year. Augustus Thomas, the playwright, is known to have been offered the job some time ago. Other men have been mentioned for the position, among them Abe Levy, general manager of the Sam H. Harris offices. Some of the prominent members of the P. M. A., however, are set against the installing of a director to take complete charge of the organization's business, and an active discussion was expected to take place at Tuesday's meeting.

PLAY FOR GERALDINE FARRAR

The rumors which have been recurring of late to the effect that Geraldine Farrar, upon the conclusion of her present concert season, would be seen as a star of the speaking stage under the management of David Belasco, were given a fresh start this week by the acquisition by Belasco of a new Berlin semi-operatic production called "The King's Ballerina," in which Leopoldin Konstantine is starring in Berlin.

The piece deals with the affair of Frederick the Great and a little Italian dancer whom he imported, and who later became his mistress. The role of the temperamental high kicking and emotional ballerina is specifically suited to Miss Farrar's ability. Scenery for the production is now being built by Baruch in Berlin.

PAUL SALVIN IN SALARY SUIT

Paul Salvin, wealthy restaurant owner, was named defendant in a suit for $691, filed last week in the Third District Municipal Court by Arthur Olett, of No. 3064 Albany Crescent. The papers in the action state that the amount sued for represents unpaid earnings of Olett as an employee of the American Cinema Corporation, Salvin being held liable as a stockholder in the company under Section 57 of the Stock Corporation Law of New York. W. Ludlow James is counsel for Olett.

"HOLLYW'D FOLLIES"—UNIT SHOW

"The Hollywood Follies" is the name of the Finkelstein & Rubin unit show that will play the Affiliated Theatre Corporation houses next season.

In the cast will be Roscoe Ails, Kate Pullman, Charles Calvert and Olga Mischa and company. James Johnson is writing the lyrics of the piece.

THEATRE TO REMAIN CLOSED

CHICAGO, July 22.—The Empress Theatre at Decatur will remain closed the next year. The rent, which is $6,000 a year, covering insurance, etc., is too much, considering the business at this house, so the owners decided to keep it closed. The house played vaudeville up to February last year, when it closed its doors.

"VILLAGE FOLLIES" REHEARSING

"The Greenwich Village Follies" goes into rehearsal next week, opening in New York about the first week in September. In the cast are Savoy and Brennan, Carl Randall, Lucille Chalfonte, Yvonne George and the Marion Morgan Dancers.

GRANVILLE FOR "PARADISE ALLEY"

Bernard Granville has been engaged for the new Carl Carleton show "Paradise Alley," which will open at the Casino at the conclusion of the four weeks' engagement of "Tangerine," which goes into the house on August 7.

"MARY" GOING OUT AGAIN

Rehearsals for "Mary," which is to be produced by Sam H. Harris next season, will begin on August 7. The show will play through the South and Middle West. The cast will be announced next week.

BIG SLUMP IN SHOW BUSINESS AFFECTED THE ACTOR BUT LITTLE

Last Summer Privations and Suffering Among the Unemployed Members of the Profession Not Repeated This Year—Pessimistic Predictions Not Fulfilled

This summer, the second since the great business slump which started on the downhill grade in 1920, has been less hard on the actor than was expected. Summer, always an off season, was expected to be a difficult season for the actor to get through this year, because of the great falling off in employment in all lines last winter. The summer of 1921 saw a great deal of hardship for the actors and actresses in New York, with stories of chorus girls starving being featured in the daily and trade newspapers. Many of these stories were founded on undeniable facts, and a more serious recurrence of the situation was looked for this summer.

The fact is that there is probably less actual suffering among the actors and actresses this summer in New York than in the same period last year. Frank Gillmore, executive secretary of the Actors' Equity Association, stated last week that there is but little request from the thousands of members of the organization in New York for relief from conditions of actual poverty. Last summer Equity installed a system whereby members in need of food could obtain it by applying to headquarters. This fund has been used but little.

Mr. Gillmore gave it as his opinion for the lack of great distress among members of the profession that there is more employment for them in the summer time than ever before. Where in previous years, when conditions were normal, the great majority of actors refused to accept engagements for short summer seasons out of town at low salaries, preferring to remain in New York, those who have not had enough employment during the regular season to carry them through the layoff months are now working with tent, tabloid, stock and Chautauqua shows in the provinces, Gillmore stated.

"There are around 400 tent shows alone in operation now, besides the tabloid, permanent stock, Chautauqua and boat shows," he said. "There are at least ninety permanent stock companies in operation now, a greater number by far than last summer. There are at least fifty Chautauqua companies working. All of this means more work for the actor, if he is only willing to accept such employment during an off season."

With the chorus girls, conditions are much improved now. Hundreds of them are working at various jobs this summer in New York, from acting as models to working in department stores as salesgirls. The Chorus Equity Association has an employment agency which has procured a great many positions for its members this summer, outside of the theatrical business.

One very important reason for the fortunate lack of serious conditions among the members of the theatrical profession this summer is the fact that a considerable number of "actors" who rushed for the stage during the flush times of the war when anything was accepted have left it for their former occupations. Last summer they were still "in the profession," making it doubly hard for the people who have really made the stage their means of livelihood, but now few of them remain and have gone into other professions.

BOAT GIVING SHOWS

The S. S. *Mandalay*, which makes trips daily between New York and New Jersey, has inaugurated a regular show every week which is put on under the name of "Carnival Night," under the direction of Harry Moss, who last year ran the Saturday night dances for Tex Ricard at the Madison Square Garden. Every Tuesday a bill composed of professional singers, dancers and musicians appears on the boat.

NOVELTY SHOW AT CONEY

On the night of August 23rd, Harry Moss will stage at Danceland, Coney Island, a novelty entertainment called "The Dark Town Strutters' Ball," at which "Strut Miss Lizzie," "Plantation Revue," the Dixie Land Jazz Band and other colored entertainers will appear, with their entire organizations.

EQUITY ACTORS SUSPENDED

Jesse Hall and Harvey Holland, two members of the Actors' Equity Association, were suspended last week for breaking the rule against taking engagements without an Equity contract. Both men worked with the Brunk Show, a tent attraction, in the middle west, this season without Equity contracts. The Equity shop regulations have been in force in this field for over a year.

MAIN SHOW ON LONG ISLAND

The Walter L. Main show started its Long Island tour on Saturday, July 15, at Freeport, going there from Mt. Vernon, N. Y. They will play all the principal towns on the Island.

NEW THEATRE FOR CONEY ISLAND

The former Culver depot on Surf avenue between West Fifth and Eight street, Coney Island has been leased as a site for a new theatre.

AMUSEMENT STOCKS QUIET

Although sales in the three amusement leaders on the stock market are fair in point of volume, the prices they are bringing show but little fluctuation. Famous-Players Lasky Corporation stock sold up to 83⅜, last week, closing at 82, with sales of 8,700 on the week. On Monday 2,300 shares were traded in, the last price being down to 81, a whole point loss.

Loew's, Inc., last week reached 15¾, almost three points below the high of the year, and closed at 15¼. Sales in this issue for the week were 4,200. On Monday sales of 1,300 shares brought it back to 15.

Orpheum Circuit, Inc., was traded in to the extent of 2,200 shares last week, and was about the strongest of the three leaders. It reached a high of 18¾, and closed strong at 18½. The high for the year is 21½. On Monday only 100 shares were sold on the exchange, with the price still 18½.

HAYS TO FIGHT CENSORSHIP

LOS ANGELES, July 25.—Will H. Hays, head of the Motion Picture Producers' and Distributors' Association, is in this city for a week's intensive study of the motion picture industry at the source. In an informal statement he said "the principle of freedom upon which the nation was founded makes public censorship of press, pulpit, film or spoken word virtually an impossibility."

"Statewide or nationwide censorship," he said, "will fail in everything it undertakes. It hasn't been done successfully and never will be. Too many people who knew nothing about the business are named on censorship boards. We are going to obviate the necessity of censorship."

"THE RUBICON" FOR CHICAGO

"The Rubicon," a play which ran for several months at the Hudson, goes to Chicago and will open at the Olympic on August 27.

SHUBERT-EIRICH MOTION HEARD

The motion of the Shuberts to dismiss the complaint of Otto Eirich, of Vienna, Austria, who is suing them for $10,000 royalties alleged to be due on the production of "The Blue Paradise," on the ground that Eirich has no right to sue, as he is acting only for a Vienna publishing house, was argued in the Supreme Court on Monday. Decision was reserved by Justice Lydon. William Klein appeared for the Shuberts and Ralph K. Jacobs, of No. 100 Broadway, for the plaintiff.

Eirich, who is now in Vienna, claims that $24,000 was due him as his three per cent royalties on the play, which was produced in 1915, and which he alleges grossed over $800,000 from May 19, 1915, to May 5, 1917. All he ever received, according to the papers filed, is $14,000. The Shuberts claim that they paid him in full, but Attorney Jacobs says that the money was paid in Austrian crowns, bought at prices under par but figured by the Shuberts at their parity, thus meaning a saving to them and a loss to Eirich of about $10,000.

The Shuberts' motion to dismiss the complaint is opposed in an affidavit which is entered to show that Eirich was recognized to be the sole owner of the rights of the play by the Shuberts. A portion of the original contract is quoted in which it is stated that the Shuberts recognize the right of Eirich to sue in his own name and to receive moneys. A letter from Jacob J. Shubert written to Eirich in February, 1916, in which he states that the latter is getting all the royalties he is entitled to, is also made a part of this affidavit. In this letter Shubert asks Eirich to send the manuscripts of several other plays he controls. Speaking of "The Blue Paradise," Shubert wrote to Eirich that "It was a failure wherever produced in Europe. If you could see the play yourself today you would not recognize it.

In another portion of this letter to Eirich J. J. Shubert wrote:

"We are the largest producers in America. We control theatres in every large city of the United States and Canada. We must produce in order to keep our theatres open. If you give your plays to outside managers, who have no interest in the proposition outside of producing it, if the play does not prove a big success he usually takes the play off because he cannot continue to play unless it is successful. On the other hand we are in a different position. If the play is a halfway success, we must continue to play in order to fill the booking in the various cities in the United States and Canada where we control theatres."

ARTHUR CHATTERDON
LEADING MAN

One hundred and seventy-two weeks of two-a-day stock in three cities for S. Z. Poli is the record **ARTHUR CHATTERDON** finished June 10th in Worcester, Mass. He is taking a much needed rest at his home in Absecon near Atlantic City, N. J.

THE MILLER-PICKFORD MARRIAGE

The marriage of Marilyn Miller to Jack Pickford, for which Miss Miller is now on her way to California, has created more talk, scandal and speculation and filled up more newspaper space than any other such event between two members of the theatrical profession. The signs, which are only now visible through the florid clouds of accusations, innuendos, insults and bitter threats, point to a continuation of the present business relations of Miss Miller and Florenz Ziegfeld, Jr., her manager, who has her under contract to appear in "Sally," the Broadway marvel show which is set to reopen in Boston in September.

The whole mess was started when Ziegfeld, now in Paris, was quoted as having said that Pickford was not a good enough husband for Marilyn Miller, who has just announced her forthcoming marriage to the brother of Mary Pickford. Miss Miller immediately burst into print with the remark that Ziegfeld did not know what he was talking about, that she would marry Jack, and that she didn't care if she never appeared in "Sally" again or ever saw Ziegfeld again. Ziegfeld denied the remarks attributed to him. Before this, however, Miss Miller said some nasty things about Ziegfeld, alleging that he paid too much attention to the girls who worked for him, anyhow. Then Billie Burke, wife of Ziegfeld, entered into the picture with some ideas of her own about Marilyn. Mrs. Ziegfeld also evidently cabled Flo for an explanation of the charges Miss Miller made against him, for she is said to have received a cable on Monday in York Harbor, Maine, where she is summering, from him, reading as follows:

"Billie, darling, I am nearly insane. For God's sake cable me what it is all about. I am not afraid of the truth, and I swear to God there is nothing to which you can take exception. Wait until I am proven guilty. You and Patricia are all that mean anything to me. Be fair, dearest. Will sail on first boat."

Billie Burke then asserted that she had every confidence in her husband's faithfulness. Said she:

"I am sorry that word of the cable has leaked out. It was intended for Flo alone, yet now the public must learn of it. As for my husband, I can only say that I do not believe the accusations against him. Since our marriage eight years ago we have been very happy, and Flo has always been thoughtful and loving.

"But whatever has happened or is about to happen, I will live my life as I've always lived it. Within a short time I'm going to New Brunswick to make a picture, and then I'll hurry to New York to rehearse a play Booth Tarkington is writing for me."

In Chicago, where she stopped off for a few hours on her way to Los Angeles, Marilyn Miller declared that she would positively be back in the cast of "Sally" in September—which seems to be the last word in the matter.

JACKIE'S MOTHER HIS GUARDIAN

LOS ANGELES, July 24.—By acts of the probate department of the Superior Court, Jackie Coogan, the child screen actor, acquired a guardian in the person of his mother, Lillian Coogan, and a business manager in the person of his father, Jack Coogan. Mrs. Coogan's duties were stated as managing the estate of her son.

A request was made by the boy's father that Mrs. Coogan be appointed guardian in order to place the boy's earnings under control of the courts and stop gossip about what was becoming of the child's money. The Coogans will invest Jackie's money under the direction of the court until he is of age.

"PIN WHEEL" REVISED

A new and revised edition of "The Pin Wheel Revel" will be seen at a Broadway playhouse on Monday, July 31st.

The programme will include the dances seen in the piece at the Carroll Theatre recently and also a number of new features.

ORPHEUM FORMING NEW CIRCUIT OF POPULAR PRICED THEATRES

Will Build or Lease Houses in Scores of Cities West of Chicago —Charles E. Bray to Be General Manager of Both Circuit and W. V. M. A.

Radical changes and innovations which it is believed will give the Orpheum Circuit absolute control of the popular priced vaudeville business west of Chicago to the Pacific Coast, came as a result of a conference held Tuesday in the Palace Theatre Building between Martin Beck, president of the Orpheum Circuit, Marcus Heiman, vice-president, and Charles E. Bray.

A new circuit of popular priced theatres is to be established that will embrace many smaller cities not now included in Orpheum holdings. The Circuit plans to lead in the popular priced business in vaudeville in the West as it does in the two-a-day shows.

Two distinct companies will operate the Orpheum holdings and expansions. The popular priced houses will be handled by a separate and distinct circuit from the Orpheum, and will be booked by the Western Vaudeville Managers' Association of Chicago which is an Orpheum subsidiary. The Circuit's two-a-day shows will continue to be booked by the Orpheum's New York booking departments.

This innovation practically establishes a new circuit, with the Majestic, Chicago; Majestic, Milwaukee; the Seventh Street (formerly the Orpheum), Minneapolis; the Grand Opera House and Rialto, St. Louis; and the Palace, New Orleans, as the nucleus of a chain of theatres that will extend from Chicago to the Pacific Coast and return. Present plans call for the acquisition of additional houses in the West and Northwest to make consecutive bookings practicable with a minimum amount of railroading.

This new circuit of popular priced theatres will touch such important points, either by building new houses or acquiring desirable properties, as Butte, Helena, Great Falls, Anaconda, Missoula, Spokane, the Puget Sound district, and large cities along the Coast and such California cities as Sacramento, Fresno, Bakersfield, Long Beach, San Diego and way cities returning east to Chicago.

By booking vaudeville houses in the smaller cities not at present embraced or contemplated by the Orpheum Circuit, the Western Vaudeville Managers' Association will further widen their scope. The Chicago office will handle this part of the new programme, and Charles E. Bray, recently the Orpheum's general manager on the Pacific Coast, will be installed as general manager of both the W. V. M. A. and the new chain of theatres. He will assume his duties at once with offices in the State-Lake Theatre Building, Chicago, where the circuit's executive offices are located. John Nash will be business manager, in charge of the office force of the Western Vaudeville Managers' Association.

The Orpheum Circuit is also making some radical changes in its two-a-day policy, while the new circuit of popular-priced theatres is acquiring new territory and the W. V. M. A. is expanding its booking activities. The new policy of the Orpheum will be to convert some of the present Junior Orpheum houses into theatres to show the big Orpheum shows. It is planned to give augmented bills in each of these houses; bills stronger than ever have been shown in Orpheum theatres, and it is believed larger capacities will be necessary. This will go into effect at the beginning of the Orpheum season, about the middle of August.

Another innovation to be established, is a producing department in Chicago and New York to furnish new acts and novelties for the popular-priced circuits. As the act progresses it will be given a chance to show over a route of two-a-day on the Orpheum. With this innovation and the new circuit the Orpheum heads say they are giving the vaudeville artists a better chance to get a showing before the public.

Charles E. Bray's return to the Chicago office of the Orpheum Circuit comes after several years' service in various capacities. He was formerly general manager of the W. V. M. Association and was largely responsible some ten years ago for its successful growth. He is credited with having built it up until it became a thriving business. He left the association to become assistant to Martin Beck in the New York office of the Orpheum circuit and for the past five years has been assigned to special duties throughout the Orpheum territory.

SHUBERTS GET ASTORIA

The Astoria Theatre, formerly booked as an independent vaudeville house by Fally Markus, will become a part of the Shubert vaudeville circuit, playing unit productions. Jack Singer's unit, "Hello New York," will open there September 17.

THEATRE INDICTMENTS DROPPED

WASHINGTON, D. C., July 24.—The indictments in the Knickerbocker Theatre disaster which occasioned an inquiry leading to the arrest of several prominent local people have been dismissed by Justice Siddons.

WANT STANDARD FILM CONTRACT

An effort to establish a standard contract for actors in the motion picture industry is being made by the Actors' Equity Association, which has a large membership in its motion picture branch, both in New York and Los Angeles. To this end a committee of picture actors will endeavor to arrange a conference with Will H. Hays, administrator of the Motion Picture Productors and Distributors of America, Inc., in Los Angeles, for which city he will leave next week.

This Equity committee will try to meet Hays in order to explain abuses affecting them which have crept into the motion picture industry, it was stated by Frank Gillmore, executive-secretary of Equity, last week.

"Our desire has always been to confer with the producers of motion pictures and agree upon a standard form of contract, so that both sides know exactly the rules of the game," Mr. Gillmore said. "Any differences which might arise after this contract has been issued could be adjusted by a joint board of arbitration, presided over by a mutually agreed upon umpire."

The Equity branch office in Los Angeles has conducted an employment agency for its members since it was established. During the last year, however, producers have shown an antipathy to it, few of them using its agency service. Where in former years, especially during the actors' strike of 1919, the members of the motion picture branch of Equity have been of great financial benefit to the organization, during the last year this branch has lost over $26,000. When Frank Gillmore paid his last visit to Los Angeles several months ago it was decided to cut down expenses by reducing the number of employees in the agency department of the Los Angeles Equity branch.

MISS CLAUDIA COLEMAN

is just finishing a most successful season for the B. F. Keith's Circuit in New York, and wishes to thank every one connected with the circuit for the courtesy and kindness that has been shown her throughout the entire circuit. And also wishes to thank managers and agents for the many offers. Miss Coleman will open her next season for the Keith and Orpheum Circuits at the Majestic Theatre, Chicago, on August 14, for an extensive tour. Direction—Max E. Hayes.

$65 TOP FOR RUSSIAN CAST

The "Chauve Souris" company direct from the Bat Theatre, Moscow, Russia, now at the Century Roof Theatre, under the direction of Morris Gest, has been playing to almost capacity business at a $5 top since it opened at the Forty-ninth Street Theatre last February, but the performers in the Russian troupe have shared but little in the prosperity of the show, according to a story told along Broadway. The highest salary paid to any member of the troupe is reported at $65 a week.

Several rival managers have been attempting to sign members of the Russian company for their own shows, and are said to be willing to pay from 300 to 700 per cent higher salaries than they are receiving. One of the artists, who is getting $65 a week, was offered a contract by a well known manager at $450.

Morris Gest, who is said to be making a profit of about $5,000 a week on the "Chauve Souris" show, is said to have been greatly provoked at hearing of the attempt to engage one of his Russian actors and a stormy scene between the two managers is said to have followed.

STOCK AT ATLANTIC CITY

The Mae Desmond players that closed at the Cross Keys Theatre, Philadelphia, last week are to play a week's engagement at the Woods' Theatre in Atlantic City. "Smilin' Through" will be the play which will be seen for a single week.

"GIMME A THRILL" IS GAITES UNIT

"Gimme a Thrill" is the title selected for Jos. M. Gaites' Shubert unit, which is being written by Will B. Johnston, with music by Tom Johnston. The Johnston brothers are also the authors of "Up in the Clouds," the musical comedy.

O'HARA OPENING AUGUST 5

Fiske O'Hara will open in a new production under the management of Augustus Pitou on August 5, at either Stamford, Conn., or Paterson, N. J. Herbert De Guerre will play the leading male role in the company.

"LIGHTS OUT" FOR VANDERBILT

"Lights Out," the new satire on the movies by Paul Dickey and Mann Page, which will be produced by Mrs. Henry B. Harris, is now in rehearsal at the Vanderbilt Theatre, where it will open on August 14th.

MILLER GOES WITH SPIEGEL UNIT

Ira A. Miller, who left burlesque last season, to manage shows for the Shuberts, will this season manage a Max Spiegel unit. Miller will manage "Plenty of Pep," the unit which will be headed by Emil Casper.

ARTHUR RIGBY ILL

Arthur Rigby, well-known minstrel man, who of recent years has been appearing in vaudeville, was removed from his home to Lutheran Hospital last week suffering with an attack of heart trouble.

NAZIMOVA FOR "SALOME"

Mme. Nazimova, who has been appearing before the screen for quite some time, is to return to the speaking stage next season. She will play the stellar role in "Salome."

COHAN'S NEXT PRODUCTION

George M. Cohan's next production following "Nellie Kelly," the musical comedy, will be a play called "How Very American." Rehearsals will commence next week.

EVASTON LOSES MOTHER

Jimmie Evaston, general manager of the Jimmie Hodges Enterprises, returned from Butler, Ind., this week, where he was called by the sudden death of his mother.

NAT NAZARRO FOR UNIT

Nat Nazarro, Sr., has been signed to appear in "Stolen Sweets," a Herk and Beatty unit.

VAUDEVILLE

TOURING SHOW FOR N. V. A. CLUB

CLUB TO GET PROCEEDS

Arrangements are now being made for a touring company of actors and baseball players, representing the National Vaudeville Artists Club, to play six weeks of one-night stands next season. According to the plans, the touring show will play various small towns within a radius of three hundred miles from New York, making the entire trip by automobiles. A baseball game will be played in each town during the afternoon, and a show will be given at night, in most towns, under a tent, which the company will carry with them by truck.

All expenses for the trip will be taken out of the receipts, and the remainder of the proceeds will be donated for the benefit of the National Vaudeville Artists, Inc. In addition to the big tent carried for the show, a cook tent, sleeping tents, and dressing rooms will be carried. Harry Evans, who handled the N. V. A. Fox Hills Benefit very successfully last year, will be in charge of the tents. Evans was formerly a carnival man, and knows the business thoroughly. An advance man will also be with the company. His duties, in addition making arrangements for the appearance of the show in different towns, will also be to arrange the baseball games, and attend to the publicity in each town.

A company of about fifty people will be carried with the show. As all the members of the baseball team of the club are performers, they will also do their acts at night. Most of these also have their own cars, and can accommodate those who haven't, which will take care of the transportation item.

The touring show and baseball team idea was originally intended to be carried out this season. At the time the subject was broached for the first time, Van and Schenk were not in vaudeville, and Val and Ernie Stanton, who are mainstays of the team, didn't have any intentions of going abroad. Gradually the idea seemed to have been forgotten, until early this week, when John Liddy, of the N. V. A., started active work in getting members who are willing to appear with the show. It will be sent out next summer, and if successful, will be done annually, on a larger scale.

ONE NIGHTERS CLOSING

Many of the theatres that are booked by the Fally Markus office that play one night stand vaudeville shows have discontinued their vaudeville activities for the summer months. At the Markus office it was stated that these houses will resume their vaudeville policy about the latter part of August. Many recognized performers played these houses with new vehicles during the summer months in previous years, and in so doing would get their acts in shape for a New York showing.

BURNS MANAGING HAMILTON

Dan Burns is now managing Keith's Hamilton Theatre, at 146th Street and Broadway. He succeeds Mr. Whiting, who resigned because of poor health. Tom Gavigan continues at the Hamilton in the capacity of assistant manager.

RAE SAMUELS RETURNING

Rae Samuels and Marty Forkins, her husband, will return from Europe on the *Olympic*, scheduled to arrive here August 8th. Miss Samuels and Forkins went abroad for a vacation.

MOSS GRANT DELAYED

The new theatre which B. S. Moss is building at Tremont and Webster avenues in the Bronx, will not be ready for the season of 1922-1923, as originally intended. The foundations for the house have already been laid, but further construction has been held up temporarily, awaiting a few changes in the plans for the building. The theatre is now scheduled to be called The Grant, but will probably be changed, it is understood. The plans for the house call for a seating capacity of 3,500, and will be on the type of the Coliseum and Franklyn theatres.

Construction will be resumed by September, and according to present plans the house will be ready for opening by September, 1923. The probable policy of the house will be split week, six acts and pictures.

FOX'S CITY TRIES AMATEUR REVUE

"The East Side Follies" was the name of an amateur revue which was held at Fox's City Theatre on Fourteenth street on Friday night. It consisted of local talent only. The performance was the first "revue" of amateurs to be held in a Fox house, and was given as an experiment. The idea will probably be tried within the next few weeks at the Audubon Theatre, with several other Fox houses to follow.

COOGAN BREAKS ARM

Alan Coogan, of Dooley and Coogan, broke his arm while playing at the Columbia Theatre last Friday, the act being compelled to cancel their engagement as a result. The Four Mortons dropped out of the same bill because of an attack of rheumatism which prevented Sam Morton from working. Stella Mayhew filled in for them. The Mortons also cancelled the Palace for this week because of Sam's illness.

SUNDAY OPENINGS FOR ORPHEUM

CHICAGO, July 22.—The entire Orpheum Jr. circuit start their season with Sunday openings instead of Monday, this policy to continue in force through the year. It gives each house the benefit of a holiday. The acts play Sunday, Monday, Tuesday and Wednesday, which constitutes the first half, in one town, and Thursday Friday and Saturday in another.

ARNOLD DALY OPENS VAUD. TOUR

Arnold Daly opened a tour of Keith vaudeville at Keith's Prospect Theatre, in Brooklyn, on Monday. Daly, who is supported by Galina Kopernak, last seen in the leading role of "Montmarte" at the Belmont, is offering a playlet called "The Farewell Supper," by Schnitzler. It is one of the episodes of "The Affairs of Anatole." Harry Weber is handling the act.

LOEW'S SPRINGFIELD REOPENING

SPRINGFIELD, Mass, July 24.—Loew's Broadway Theatre here will reopen its season next Monday, July 31. The house has been closed for several weeks owing to the hot weather. It will continue under its former policy of five acts and a feature picture, changing programs on Mondays and Thursdays.

MONTREAL HOUSE CHANGES POLICY

MONTREAL, Can., July 22.—The Imperial Theatre, which is the local home of Keith vaudeville, has changed its policy and is now doing two shows a day instead of three, with the exception of Saturday and Sunday, when the extra show is given.

ORPHEUM RE-OPENING

SALT LAKE, July 24.—The Orpheum Theatre here is scheduled to reopen on August 30. A new price scale is being considered which will reduce the rate to a 75 cent top.

ACTIVE BOOKING TO START IN TWO WEEKS

END OF WEEK-TO-WEEK SYSTEM

The week-to-week system of booking Keith theatres which is now in force, and has been used during the past two months, will be discontinued in two weeks and active booking operations begun. With the start of August, all the Keith houses now open will be booked for several weeks, and in most cases out-of-town for months ahead. Active routing of acts will also be started at that time.

While no definite date has been set for the reopening of the various houses now closed, it is understood that the majority of those which are not in New York will be reopened on Labor Day. In New York, the Riveria, the Royal, Colonial, Alhambra and Flatbush are the only Keith booked houses which have been closed for the summer, and of these the Flatbush and the Riviera will be opened on Labor Day. Both houses are under the Moss direction. It is expected that the other three will also be reopened on the same day, despite a rumor of some change in the policies of these houses for next season, which was stated at the Keith office to be unfounded.

The discontinuing of the "week-to-week" system of booking houses will affect the Southern and New England territories. The majority of houses in the Middle West and Canada are now closed. Of all the houses now booked by Jack Dempsey, who is responsible for the shows in upper New York State, Ohio, and Indiana, only the Syracuse, Cleveland and Pittsburgh houses are now open. The Syracuse and Cleveland 105th Street Theatre have been placed under special summer policies. These will resume their regular big-time policies in September.

The Delmar houses, which have also been booked only a week in advance for some time, will be booked ahead for months, beginning August.

OLSEN AND JOHNSON RETURN

Olsen and Johnson returned to New York last week from England, on the S. S. *Homeric*. They had gone abroad in order to play, but an attack of rheumatism laid up Olsen for seven weeks, and prevented their filling any engagements. They returned to this country without working abroad, Olsen walking with the aid of a cane. They will open for a tour of the Keith time at the New Brighton Theatre on July 31.

EDWARDS OPENS ORPHEUM TOUR

Gus Edwards and his revue opened for a tour over the Orpheum Circuit at the Majestic Theatre in Chicago on Monday, July 24. Edwards will jump to San Francisco at the end of this week's engagement in Chicago, without playing a date between the jump. He and his revue are scheduled to open at the Orpheum in San Francisco on August 7.

BURLEY AND BURLEY ARRIVE

Burley & Burley, well known English comedy act, arrived in New York last week. Their last visit to this country was three years ago, when they played for some time over the big time circuits. They came to New York from Montreal, where they had spent a few weeks with friends upon arriving from England.

FEIN & TENNYSON FOR PANTAGES

Fein and Tennyson have signed contracts to play the Pantages Circuit, and will open on Sunday at Minneapolis. The act has been playing the independent houses around here for the past season.

LOEW APPOINTS WESTERN MGR.

The Marcus Loew interests have taken over the entire control of the Warfield Theatre, at San Francisco, and Loew's State Theatre at Los Angeles. Ackerman & Harris had an interest in both houses, but they were bought out by the Loew people last week.

Ed Schiller, of the Loew office, is at present in Frisco looking over the houses.

Lionel H. Keene has been appointed Western Representative for the Loew Enterprises, and will have his offices in San Francisco.

According to the New York Loew office, word has been received from Mr. Schiller that the business at Los Angeles is far superior to the business at San Francisco. He attributes this to the fact that Los Angeles is both a summer and winter resort.

MAY DISCONTINUE VAUDEVILLE

PHILADELPHIA, July 24.—The Alhambra Theatre, in this city, will discontinue playing vaudeville for the summer months after next week, unless the business at the house picks up. The Alhambra is a Sablosky & McGuirk house and is booked through the Amalgamated Booking Offices in the Broadway Theatre building, New York.

EVA TANGUA IN CANADA

Eva Tanguay is appearing at all of the theatres operated by Allen Brothers in Canada, playing one week at each of the theatres which have heretofore been confined exclusively to pictures. She has already played four weeks for them and is doing turn away business. Edward Small booked the engagement.

LIGHTS BENEFIT POSTPONED AGAIN

The Lights' Club benefit at B. S. Moss' Columbia Theatre in Far Rockaway, has been postponed again, this time until August 20. It was originally set for July 30, then moved ahead to August 13. The new date, August 20, which is also on a Sunday night, will be definite.

LONG ROUTE FOR GRACE HAYES

Grace Hayes, who appeared at the Riverside last week, has been booked for a period of three years by the United Booking Office and will play two weeks in all of the big cities, beginning with Washington this week, following with Boston and the other Keith towns.

"DUFFY AND SWEENEY" AGAIN

Jimmy Duffy and Fred Sweeney, who have reunited in the "Mr. Duffy and Mr. Sweeney" act, after a split of two years' duration, will open at Keith's Hamilton on Monday, July 31. The pair will do a new act which will be handled by Harry Weber.

TWO MORE SHUBERT HOUSES

Two more houses were this week added to the list in which the Shubert Unit shows will play. They are a theatre in Hamilton, Ont., and one in London, Ont. The shows will play three days in each.

VAN MENTZ AT CROTONA

"Van Mentz," who recently arrived from London with a new novelty act called "Thavma, the Miracle Man," is showing it for the first time in New York at the Crotona this week.

BIANCHI KIDS IN ACT

Marie Bianchi, juvenile film star, and her sister Katherine will be seen in vaudeville shortly, in a new act being written for them by Allen Spencer Tenney.

SOPHIE TUCKER RETURNING

Sophie Tucker, who recently closed her engagement in London, will sail for home on August 23rd.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Nine acts that probably come as close to being an ideal summer bill as one would wish to see. Comedy was the keynote, and of the kind that required a minimum amount of effort to see or hear. All of the acts could not have desirable spots of course, but should all of them go over half as well later in the week as they did Monday afternoon the show will still be a tremendous success.

Wilson Aubrey Trio opened with an old-fashioned sort of comedy gymnast and burlesque wrestling match offering that seemed to tickle everyone somewhere.

Madelon and Paula Miller in "Youth and Versatility," offered some light diversion with piano, violin, singing and dancing bits done as usual in their pleasing and dainty style.

"The Little Cottage," with Frank Sinclair, Cliff Dixon, and Ethel Russell, Marie Saxon and Kathleen Morris, breezed along like a vest pocket edition of a musical comedy. Pretty stage effects, musical numbers, a story that gets lost in the shuffle at times, and an unconventional situation all contribute toward making the act a little gem of its kind. Sinclair and Dixon get their comedy over in excellent style, Miss Russell who was last seen here in Eddie Buzzell's act seems to improve in her work steadily. The other two girls dance and sing well, one of them being a toe dancer while the other is more of a jazz baby.

The congenial team Kramer and Boyle the former in blackface and the latter doing the straight part had little trouble establishing their right to being called the "Happy-go-Lucky Pair." All of their stuff went over with a bang, and they did more than their share to add to the grand total of laughs gathered for the first half by all concerned.

Ted Lewis and his Jazzical Clowns, brought the first half to a successful close, and in another spot would have stopped the show with ease. We doubt whether "The High Hatted Tragedian of Song" ever gave a better show in vaudeville or registered so consistent and strong as he did Monday afternoon. Each of his bits are a tribute to his excellent showmanship his dramatic presentation of "Three o'Clock in the Morning," is an example of what sets a standard in such work. Mr. Lewis's every move seems to be synchronized with his wonderful orchestra which comes in, breaks or accompanies him with perfect precision.

The second half got a way to a mean start when the "specialist for the blues," Jack Rose, of straw hat wrecking fame, with Jimmy Steiger at the piano separated whatever vestige of blues happened to be left in any of the patrons. Rose works like nobody but himself, his style energetic yet funny as it could possibly be.

In place of The Four Mortons who failed to appear on account of illness, W. C. Fields, himself, presented Field's Family Ford, which he did in a recent edition of the Follies and which has been seen at the house several times with Jim Harkins as Mr. Fliverton. As usual the troubles of the flivver owner had the audience in continuous laughter, for the comedy is such that it can be appreciated by everyone, who has had any experience in running a horse-**less steed.**

Van and Schenck held over for a fourth week did their stuff plus some new songs scoring as usual with their method of putting songs over.

Not to our knowledge has any act billed to close the show at the Palace held them in as intact as did George N. Brown in "Pedestrianism." The novelty act won all the way, with the patrons remaining seated and interested as Mr. Brown closed the act with his race with Miss Ardell. Jack Rose and Jimmy Steiger clowned in with the act adding to the comedy end of it. Brown is a showman from the ground up and his act is a crackerjack.—M. H. S.

81ST STREET

"Tips," presented and introduced by his "partner," Bob Leo, opened the show. This remarkably well-trained and intelligent canine gave an exhibition of "dogsense" that was truly amazing and won the hearty commendation of the audience. Leo, his trainer and master, seems to have adopted the method of letting the dog do his tricks the way he wants to do them, with the result that he does not have to "hound" him to do his stunts. The "singing" bit proved a big laugh getter. The act went over very nicely indeed.

Will and Gladys Ahern in second position offered a novelty turn that won approval. Will in a great many of his mannerisms brings to mind Will Rogers with his nonchalant manner of speech and good-natured "too tired to work hard" delivery. He can spin his ropes all right, and when it comes to fancy stunts he's right there with the gravy. Gladys dances a bit and does a few tricks of her own. Their act proved a diverting oddity and served its purpose. It entertained.

"Are You Married?" a comedy sketch produced by Lewis and Gordon, and from the pen of Billy V. Van and B. M. Kaye, held the third position. The turn deals with a young couple who are eloping and the difficulties they encounter when they run afoul a gang of swindlers who try to fleece them. But our hero and heroine prove too slick for the dirty thieves and not only get back what is their own but more in addition. Jeanne Elliot and Lew Hunting played the lovers, and Francis R. Morey, Anthony J. Burger and Roy Applegate the three swindlers. The performance of all concerned was quite satisfactory. The turn, while not hilariously funny, has that light, breezy touch that leaves the audience with a sweet taste in the mouth.

Olga and Alan Parado, billed as "The Miniature Galli-Curci and the Paderewski Protege," followed with a musical act. Olga is a singer of the coloratura school, and Alan a pianist who gives promise of better things. His great fault is a certain stiffness and lack of body movement which he should try to correct. His execution and attack are very good. Olga has a large range of voice and good control. Her selection of numbers was well made. They went over very big, taking an encore and a number of bows.

Cahill and Romaine in their potpourri of comedy and song held the next to closing position and walked away with the show quite unconcernedly. These two boys have some very clever material with which to regale the humor seeking element. Both have good voices, and Cahill is a mimic of no mean ability. They offered a black and Italian act and in the parlance of the streets, the audience just ate it up. Romaine's falsetto is high, pure and clear. They had some good numbers together. Cahill's political mess-speech is well written and delivered. They declined a second encore.

Margaret Severn and the Cansino Brothers, substituting for Ona Munson and Company, presented a dance act that beggars description. Miss Severn, famous as the "Benda Mask Dancer," is an exponent of all that is most graceful and best in the art of terpsichore. Her work is perfect, she has poise and ease, surety in every step and marked ability. The Cansinos, of the famous family of that name, are fiery dancers, with the savage grace and perfection of movement peculiar to their countrymen. They work well together. The pianist of the act, a smiling chap who can play exceedingly well and whose personality made a big hit, did his mite quite willingly and well, and as a whole the act was an unqualified success. Pictures concluded. S. A. K.

RIVERSIDE

Jean and White opened the show with a novelty offering entitled "Dance Varieties," in which they presented six numbers in all to a meagre, though appreciative audience. Their routine consists of a classical waltz. A Spanish number, an eccentric dance, an Oriental, Russian and animated toy number. The taller of the two who happens to be a female impersonator, of no mean ability fooled the audience completely until he pulled his wig. His Oriental dance was marvellous.

Wyeth and Wynn presented a variety act that could have held down a later position creditably. They sing, dance, and play guitar, while the man showed himself a capable harmonicist. They open with a double number, and followed with several single specialties, closing with a double harmony number that sent them away big. Both have pleasing voices, and use them well. Personality is also very evident.

Bezazian and White in a musical offering pleased the folks immensely. Bezazian is a baritone singer of power who is able to inject feeling into his singing. His dialect is delightful. Miss White is a trumpeter of skill and technique, and can sing in addition. Their joint efforts were pleasing and harmonious, and they scored decisively.

Jack Rose, the hat breaking comedian, filled the fourth position, replacing Dooley and Coogan, who were forced out by an accident to Coogan's leg. Rose kidded with the folks for a while and had them in good humor. He has some clever material, and his style of delivery, peculiar to himself, was productive of the required results. He is assisted by a young chap whom he calls Steiger who clowns around the piano for a bit. He scored easily and solidly. He only broke three or four hats, which was disappointing, and hats are getting cheaper too.

The feature spot of the first half went to "The Comebacks" a minstrel act composed of five old time minstrel men, who demonstrated the fact that they have not yet passed out of the running for honors. The act includes, James B. Bradley, George W. Cunningham, Al. Edwards, Eddie Horan and Joseph M. Norcross. These gentlemen gave proof that time has treated them kindly by performing a series of feats that seemed to belie the years they claimed, and the audience acclaimed them vociferously. They presented an interesting and entertaining minstrel revue in snappy style. Bradley sang excellently, Cunningham showed his acrobatic prowess, Edwards played cornet solos, Horan did some fancy dancing, and Norcross sang. They may be old, but they are still there, and demonstrated that the old timers can always be counted upon as reliable entertainers.

Marga Waldron, assisted by George Halprin offered a dance oddity, in which she displayed grace, talent, technique and perfect schooling. She offered four numbers varying in style and execution and Halprin offered as many piano compositions. They have an act that will meet the acid test. Halprin is an exceptional pianist, and is well matched with Miss Waldron.

Jack Donohue with his pleasantries and eccentric stepping won laughs and applause aplenty. He didn't take much time doing it but just had a lot of fun about the whole thing. He went over very nicely and had to take an encore.

Princess Radjah offered her specialty and took the house by storm. Her snake dance fascinates you, and the chair dance you think hardly possible. She shows strength and power in every movement, and held the attention and won the plaudits of the audience. She and Donahue clowned a bit at the close of her act. —S. K.

BROADWAY

Babetta Patrick and Company opened the bill with some hand-to-hand and other styles of balancing. Special apparatus is used for several of the stunts, most of which received applause. Contrary to most acts of this kind the woman is the understander. Miss Patrick is a woman of generous proportions who does the heavy work with ease and grace, despite her size, the only fault being an inclination to attitudinize as they do in the circus.

Gene Morgan, on second, is a dancer, and as long as he sticks to dancing he does great, executing some great ankle and knee steps that draw a good hand. He sings a couple of songs in a dancer's voice that only tend to slow up the act and then tells several gags about southern negroes in a conventional southern accent. He makes the most of what he's got but he does need new material. He finishes up with a sand dance, something that is not seen in these parts very often, most of the other dancers having abandoned it.

Francis X. Donegan and Julia Steger are the artistic hit of the bill. The material is all specially written and of a clean descriptive type. The act opens with Donegan pulling Miss Steger through the gray silk curtains, singing a number about having appeared before so that the audience are old friends, adjuring her not to be bashful. After a clever double dance Donegan does a rendition of "Don't leave me dear old mammy" with a dramatic chorus that seems to please the audience. Miss Steger does an Indian toe dance, followed by some acrobatic steps including a split crawl that goes great. Donegan does a fast eccentric, with some high bells and they follow with a master and pupil double dance, finishing with a fast Spanish jazz. The act is clean, swift moving and well dressed, both Donegan and Miss Steger being fine dancers.

Sam Kelly and Anna Pollock have an act that would be great if the audience could think as fast as they put it over. Their material is good comedy but much of it is lost on a warm day. Kelly has a lot of wise cracks that are original, doing a radio bit with a half dollar, because "money talks." The act is all good first chatter between Kelly and Anna Pollock. He does a "sad" bar-room poem with a comedy ending and follows this up with "The Armenians, The Portuguese and The Greeks." This could be cut out and a more up-to-date comedy number substituted if necessary. Miss Pollock then comes out in comedy costume of Bowery type and they have a lawyer and client scene that goes well, with a bit of money changing that could be eliminated without hurting the act at all. Miss Pollock should be commended for the way she stays in character at all times.

Officer Vokes and Don had their usual success. The act carries a special drop, Officer Vokes playing straight to Don, one of the best drunks in show business, even if he is a dog. This dog is so natural in his souse bit that you forget that he is an animal. Vokes is now bringing Don out for a curtain speech, and puts on him the diamond collar that was a present to him from Mary Pickford when they both appeared in "Daddy Long Legs."

Frank Bush is one of the old time monologists. Some of his stories must have been old when he first saw the light of day in No. 48 Baxter Street, but on the other hand he has a lot of good ones and he tells them in a style all his own.

Frank and Mazie Hughes close the bill with a refined dancing act, opening with a Crinoline Flirtation dance that is done in character and is well receiver. Frank does a drunk jazz dance that comes in for a big hand, and then sings a song to give his partner a chance to change and himself a breathing spell, they finish with a fast double. A good act but coming at the end of a bill replete with dancing it failed to get what it deserves.—B. J. C.

VAUDEVILLE

FIFTH AVENUE

(First Half)

An exceptionally good summer show is at the Fifth Avenue, the first half of this week, with the outstanding hits of the bill being "Stars of Yesterday," Frances Arms and Mel Klee.

Gladys and Venus, two shapely young ladies, opened the show with a novel acrobatic offering. These two girls do a lot of difficult work. Their contortion work is a treat. One of the girls does some iron-jaw work that is way above par.

Jay and Milt Britton were number two. One of the boys sings a comedy number for an opener, while the other plays the piano. A rancid gag by the vocalist follows and he then sings a popular number. The vocalist then goes to the piano, while the other chap plays the violin. Getting away from the piano the chap picks up a saxophone and they play some popular numbers. The violinist then plays a saxophone while the other fellow plays the trombone. They closed with an impression of Ted Lewis. As musicians these two boys know their stuff, but they should not sing as they lack the personality to put a number over. They forced an encore at the Monday matinee. With the singing cut out there is a possibility of them making the grade.

Tarzan, was introduced by his trainer, first in French, and then in English, and then they went to work. Tarzan is a wonderful entertainer, and the major portion of the audience were all under the impression that he was a "monk." His make-up is absolutely perfect, and he gets plenty of laughs from the audience with his pantomime comedy. The act registered solid.

Frances Arms is playing a return engagement at this house. Miss Arms received a warm welcome when she made her entrance. She opened with a popular number, followed by a Hebrew character song, and then went to a specially written number in which she introduced characters including an Irishman, Negro, Swiss, Italian and a "whiskey tenor." She closed with a popular "blues" number. She simply "ruined" the show and could have still been singing encores if she would have had enough numbers in the book. As a character singing comedienne she is in a class by herself.

Jimmy Duffy and Mr. Sweeney, opened with a comedy number that gave way to a routine of well chosen hokum. They broke the "hoak" with an extemporaneous song, and then sold some more "oil." The boys have an anti-climax in the act that has a tendency to hurt it and this should be remedied. They close with a comedy number. At the Monday matinee they got away to a fair hand. These two boys are clever, but the vehicle does not seem to be "there" for them in its present shape.

"Stars of Yesterday," stopped the show. Lizzie Wilson sang her "Dinkelspiel" number; Joe J. Sullivan, sang his well-known "Where Did You Get That Hat," and did a dance; Corinne, who still looks like an eighteen-year-old "chicken" sang "Minstrel Boy" and "Rosie," and Barney Fagan sang "My Gal Is A High Born Lady," and did some classy stepping that makes some of the present day dancers look sick. Tony Williams told of things he had done in the past and he and little May Kennedy told the story, of the playlet, which consisted of introducing the members of the act. They may be old but they can still go some, and they proved it.

Mel Klee, held down the next to closing spot, and got them laughing right off the jump. Klee deserves credit for he had a tough act to follow. Every one of his stories went over and his numbers, which are well selected were put over for their face value. Klee knows how to sell his material, and knows how to humor an audience.

Lalla Schini and Bert Nagle, with a novelty acrobatic offering closed the show to a good share of applause.—S. H. H.

AMERICAN ROOF

(First Half)

Helen Miller, a rather good looking young lady, opened the show with plenty of pep. This young lady plays the xylophone, and plays the instrument well. She started off with a bit of a classic that gave way to a popular medley. A selection during the playing of which she used four hammers followed, and she closed with a popular medley to a good share of applause. Miss Miller has an act that will please on any bill.

Mack and Reading were second. The woman opened with a number which is interrupted by the man's entrance, and they go into a routine of chatter that is bubbling over with gags that are so ancient that they are unique. A number by the woman in fair voice follows, after which the man does a comedy number aided by a ukelele. More talk leads them into a double for a finish. The act got two legitimate bows but stole four more. This couple have a small time act for small time houses.

Milloy and Covell, two men, presented a comedy dramatic sketch entitled "The District Attorney." The lines throughout the act are good for laughs, and they put them over. The act has been reviewed in these columns several times during the season. It is a good act for the pop bills and did well.

Green and Blyer came next. Blyer is the pianist in the act, while Miss Green puts the numbers over. She has an abundance of personality and takes advantage of it by using it. She knows how to put over the type songs that she sings, and each one she did sing registered. Two encores let them get away. Blyer worked rather slipshod at the Monday night show.

Zaza Adele and Company closed the intermission with their dancing act. The company is a pianist. He opens the act with an introductory number that brings on the dancers, a man and woman, who during the act show nothing out of the ordinary. The man works stiff. They closed quietly. The act needs plenty of working on as it appeared to be crude to us. The apache dance would go over if it was animated, but there is nothing to it in its present shape.

Flo Ring opened singing a ballad off stage. After making her entrance she did a bit of explaining and then sang several numbers in good voice, making a complete change of wardrobe in view of the audience for each number. Her costumes are pretty and she delivers her numbers in good style. Her first number was one from "Irene," after which she did a popular number, and she closed with "Kiss Me." In rendering the latter she showed some good high notes. For an encore, she introduced a song plugger, who sang from the upper box.

Farrell-Taylor Trio got a laugh on their entrance and kept getting laughs all through the act. The two boys in the act are both good comedians, and humor each other's lines in good fashion. The woman in the act makes a nice appearance and plays the trombone well. One of the boys plays a saxophone nicely. The Chinese bit is a surefire laugh getter. The trio works fast and had no trouble in stopping the show for several minutes. This act should meet with success on any bill, as it is a real entertaining offering.

Renard and West were next to closing and they held down the spot in good style. Miss West is a petite little blonde, who sings well and is a good straight woman. Renard is a good Hebrew comic, who knows how to get legitimate laughs. They stopped the show and deserved to, for they worked hard to put it over.

The Gladiators, two men, closed the show with a hand to hand acrobatic offering that pleased. S. H. M.

CLARK'S REVUE CLOSES

Fred Clark's Revue closed at Morrison's Rockaway Beach, last Wednesday night.

MAJESTIC

(Chicago)

Gus Edwards' Revue heads the bill this week, with such excellent acts as Harry Langdon, Tom Smith and others backing him up.

The Gabbarts, man and girl in acrobatic and balancing feats, opened the show and gave it a good start. They appeared in place of Kane, Morey and Moore, who could not go on because of their baggage going astray.

The second spot held no terrors for Sandy, a wee Harry Lauder. The little Gus Edwards protege, who did his Scotch bits to perfection, gave a fine performance for a youngster. He held his own as an entertainer with any of the grown-ups on the bill.

Jack Norton in Hugh Herbert's Health Comedy Recuperation works very hard and gets all there is to be had out of the act. Frank Dufrane as the trainer and Lucille Haley as the Girl gave him good support.

Ray Fern and Maree in a vaudeville diversion have a lot of fun in their nonsensical offering and furnish great entertainment for the audience. The girl's wardrobe is very pretty and she knows how to wear clothes.

Harry Langdon's golf comedy entitled "After the Ball," done in three scenes, one funnier than the other, kept the Majestic patrons in roars of laughter, every moment he was on the stage. The style of comedy is different, and as golf is fast coming to the front as one of the most popular of games, it finds a soft spot in most everyone's funny bone. However, one does not have to be a golf fan to appreciate the fun. The fountain and the broken windows can't miss. The two girls with the act ably assist Langdon with the comedy.

Tom Smith in his nut offering had a good spot but found it hard going for an act such as his being that he followed considerable comedy. Nevertheless he scored with his funny antics and his own particular way of finishing off with a fall. The mind reading bit done as a burlesque went over very well, his pianist assisting from the aisle.

The return this season of Gus Edwards' Fifteenth Annual Revue, which closed the show, proved a treat. Mr. Edwards knows how to choose his girls and places them where they can make the most of their talents. As usual Chester Fredericks danced away with the honors of the revue. Alice Furness sang her way into the hearts of the patrons. The rest of the cast also did very well. The act is a stupendous affair and one of the best of its kind to play this house. In fact there is hardly another one just like it. C. E. R.

ACTS DROP OUT OF BILLS

A number of accidents caused last-minute changes in several vaudeville programs this week. At the Palace, the Four Mortons were out due to the rheumatism of Sam, and they were replaced by W. C. Fields and company. At the Riverside an accident caused the cancellation of Dooley and Coogan, who were replaced by Jack Rose. At the Eighty-first Street, Margaret Severn and the Cansinos replaced Ona Munson and company, forced out by an accident.

REPUBLIC CHANGES BOOKERS

The new Republic Theatre in Brooklyn will, beginning July 31st, be booked by the John Robbins agency, which will supply five acts each half. Fally Markus formerly booked the house. The Robbins agency will increase its circuit from eight to sixteen weeks this winter.

NEW POLICY FOR COLUMBIA

CHICAGO, July 22.—The Columbia Theatre at Davenport, Ia., formerly playing full week of Orpheum Jr., enters on a new policy for the next season. The first half of the week will be devoted to legitimate productions and the last half vaude.

NEW ACTS

HANEY & MORGAN

Theatre—*23rd Street.*
Style—*Songs, music and dancing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Haney and Morgan are a man and woman, who open their offering with a popular double number, which gives way to a comedy number by the man, while he strums a ukelele and the woman plays along on the violin. A vocal and violin solo by the woman follows, and she puts it over well. A good bit of dancing by the man gives the woman time to make a change of wardrobe, and she comes back and sings a ballad while leaning against the arch. The man comes back and they go into a double dance, after which each does a bit of single dancing, the man showing some clever acrobatic steps, and the woman doing good Russian work.

Both these people are clever performers. The man is a real dancer, and the woman has a pleasing voice, plays the violin exceedingly well, and is a good dancer. On number two at this house the act came close to stopping the proceedings. It can hold the number two spot on two-a-day bills, and do well.

S. H. M.

JACK LITTLE

Theatre—*Hamilton.*
Style—*Pianist.*
Time—*Twelve minutes.*
Setting—*In "one."*

Little uses a special grand piano for his vaudeville act, and does a concert routine of numbers. While there are several concert players now in vaudeville who are better players and showmen, such as Herchel Henlere, Houston Ray, George Halprin and Dave Schooler, at the same time, Little is not entering a crowded field. He makes a nice appearance, has a likable personality, and has ability. He was spotted second at this house on a six-act bill, and did very well in that spot. He used all classical numbers, with some popular ones at the finish. He'll do nicely in an early spot in the two-a-day houses, and when he learns to sell his offering better, which will come with more work, may hit the lower spots effectively. G. J. H.

McLEAN IN HOSPITAL

Don McLean, vaudevillian, who has been recently appearing with stock companies, entered the Metropolitan Hospital on Monday suffering with chronic arthritis of the right ankle. McLean will remain in the hospital, which is situated on Blackwell's Island, until he is entirely cured. Lately he has been walking on crutches, but was advised by physicians to enter the hospital and undergo an operation.

RETURNING TO PICTURES

Virginia Pearson and Sheldon Lewis, motion picture and vaudeville stars, have been signed to star in two pictures, the first of which will be called "The Call of the Desert." The engagement, which is with the Pyramid Pictures Corporation, was obtained through the firm of Blanchard & Feely, of the Putnam Building. Miss Pearson and Lewis will also appear in a forthcoming Broadway production.

MAUDE LEONE IN VAUDEVILLE

Maude Leone, a well known dramatic woman and stock player, has entered vaudeville, and will open on the Pantages time shortly in a new act called "Shoes," in which she will be supported by Frederick Pymm. Leona Stater formed the partnership.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

The Esther Trio, two women and a man in a novelty acrobatic offering opened the show, and got away to a fair start. They dance too much, do the two women, that is the one big fault with the act. The audience laughed instead of being interested. However, they got them with their rapid-fire finish.

Boyle and Bennett, man and woman, offering a dancing act were second. Miss Bennett is undoubtedly one of the cleverest female dancers in vaudeville. They have a neat act, and do very snappy stepping. They have been away from vaudeville for several months, and their wind was not as good as it might be. They got over nicely, taking an encore and several bows.

Anderson and Graves, who were third, have a comedy skit, and in the position did very nicely. They portray a married couple, who in order to beat the high cost of living, decide to domicile themselves in an aeroplane and the fun is fast and furious. The man is a clever light comedian and the woman feeds him well. Their material is very bright and they had no trouble in making a favorable impression.

Van and Belle, boomerang manipulators, had a lot of fun with the audience and had them in hysterics. They did just a few tricks with boomerangs and Van gave a number of very faithful bird imitations. They scored very handily.

Burt and Rosedale offered their comedy musical turn, brought down into one this time. Burt got a lot of laughs and had to respond to two encore calls. His second one while it made a hit with the audience, should be eliminated. He announces a dance asking the orchestra to help, and explains that he is supposed to be "airy and fairy but still masculine." Such remarks have no place on the stage. Burt is too old and clever an entertainer to have to resort to that type of material for laughs.

J. Rosamond Johnson offered a musical act that went over very handily. They like these acts here and Johnson had little trouble in scoring heavily. He has a company of five men, all singers and musicians. Johnson offered a number of his own compositions and some of them were very catchy.

Pierce and Ryan, two men, offered a comedy turn that is reminiscent of the old style slapstick comics, but nevertheless proved to be very amusing and had some real hearty laughs in it. One of the men portrays a rejuvenated old man, and the other of course plays straight. The act is a sure fire laugh getter and proved it here.

The Morin Sisters in a snappy, well staged dance revue closed the vaudeville. The girls have routined a half dozen or more dances, each different, and have staged and costumed them very well. They work fast and hard and showed a great deal of versatility. They have a piano accompanist who helps put the act over. They scored heavily in the closing position. They have held an earlier spot very easily. S. A. K.

JEFFERSON

(Last Half)

Tony and George opened with a routine of acrobatic and handbalancing tricks and near tricks, done in front of a drop showing the front of a café. Most of their offering is composed of legitimate stuff and the comedy in the form of make believe slips gathered numerous laughs.

The second spot brought an act of the kind that is not seen as often as the song and dance affairs generally seen in that position. Will and Gladys Ahearn have a pretty little lariat throwing vehicle that brings with it a breath of the Golden West. The man has a fair line of gags which he spills a la Will Rogers, and the girl who does the open bit as a Mexican dancer, later does some lariot work also.

Fifer Bros. and Sister, dancers, gave a fast exhibition of Russian steps for the first half of their act and later varied the offering with a series of eccentric dances. The girl is a good toe dancer, but seems to lack polish in some of her work which she will gain in time.

Haney and Morgan in songs and musical bits gave a pleasing performance with their versatile style of delivery. Both the girl and boy are conscientious workers, the former having a good voice and personality, and the latter has some fine steps in his repertoire.

An act that is just an act and not much more is that of Lew Wilson, who sang a few songs and whistled some others. For his closing bit he plays the accordeon which is trimmed with bright metal and when catching the flash of the spotlight is positively annoying to those out front.

Gier's Musical Ten, six men and four girls, have one of the best ten pieces orchestras we've ever heard at this house, or any other, as far as an orchestra partly composed of girls is concerned. The orchestra has some wonderful arrangements which they play in finished manner. They are led by a girl which more for showmanship sake than anything else and, of course, they play well but in varied tempos. If this combination was taken in hand by a leader who could hold them together, they'd be a knockout.

The next to closing spot brought a pair of old timers in the persons of Kelly and Pollock, and, of course, proved themselves to be skilled vaudevillians. The latter part of the act in which Miss Pollock is the comedienne is the strongest part of the act and smacks of the old school of music hall comedy. She also sang Maggie Murphy toward the close which she sang at one time while with Harrigan and Hart.

The Ballohoo Trio closed the show with their Petite Circus offering, done in one in front of a side show drop. M. H. S.

KEENEY'S

(Last Half)

The Onres, a cycling act, opened the bill with an interesting exhibition of skill and ability. The team, man and woman did not attempt to do anything but ride their cycles, and they did that well, scoring a good sized hit. They conclude their act with some work on a "power cycle." The girl is pretty and shapely, and possesses a lot of pep.

Star Trio, two men and one woman, in singing comedy and dancing were second. The taller of the two men got a few laughs with some rather old material, while his dancing with his female partner won applause. Singing is their strong forte however, and it was in this that they scored their heaviest.

Billy "Swede" Hall and company presented a comedy sketch that was nothing short of a riot. Hall appears as a Swedish maid of all work at a hotel. He gets a laugh a minute with his comedy and had the audience in continual good humor throughout. He is ably assisted by a man and woman, the woman acting as his straight and the man doing a bellboy.

Louis London billed as a cowboy entertainer offered a song cycle that won favor. He has a powerful voice, but also a bad habit of attempting nasal tones. His "Paddy McGinty's Goat" song has a few very suggestive lines that ought to be taken out. On the whole he proved to be entertaining, and earned a good sized portion of the evening's honors.

Jack Collins and company, of three women and one man presented a tabloid called "Oh Doctor." It is condensed, that is true, but it is a tab nevertheless. Collins appears as a flip young man with a way of turning everything into business. His male assistant plays juvenile straight, and sings through his nose. The girls sing a little and dance a little and wear a little. The act pleased here, although it appears to run rather too long.

Cooper and Lane, colored comedians held the next to closing position. These two boys have some snappy talk and a couple of very clever comedy song numbers. Of course there is some dancing in the act, just enough to show up. It is their comedy numbers that put them over however. They took an encore and several bows to solid applause.

Burt Shepard, assisted by a maiden fair to look upon, offered his whip snapping novelty. It interested the audience, but seemed to numb them at the same time. Only upon the conclusion of his act did they show any signs of enthusiasm. Shepard is a marvel with the whip.

Jack Holt and Bebe Daniels in "North of the Rio Grande" was the feature film. S. A. K.

COLISEUM

(Last Half)

This theatre has a vaudeville show, which even though it consisted of only six acts, would be good enough for any big-time house. Bob Anderson started it, with a horse whom he called Venita. Anderson is a nice-looking chap, and his appearance and method of delivery makes the offering different from the average animal act. At first he put the horse through the regular "prop" stuff done by such acts, such as answering the question of "how many days in the week," "how many working days," and "how many would you like to work." But after this has been gone through, Anderson put Venita through some really novel stunts, which not only drew big laughs, but lots of applause.

Sharkey, Roth and Hewitt were seen at this house recently with one other member in the act, then billed as Sharkey, Roth and Witt. Hewitt is a new member, and like his predecessor, also plays the piano and sings tenor, doing a ballad solo. His voice is good, though it must be said that the contra-tenor owned by Witt was better. The boys have put a few new numbers in the act and sing all in good voices. They did nicely here.

Alice Thornton and Gil Squires have an entertaining act which they open with a short film which leads directly into the act. Miss Thornton is sweet, and Squires makes a likable juvenile. The act scored. It will be fully reviewed under New Acts.

Tyto has made a few changes in his act. Instead of the "ballet" number he is now doing an oriental which is as funny as the other. He has eliminated the "Chocolate Soldier" bit and instead now appears in tuxedo (without collar or tie), and minus the wig or whatever one calls the top-piece he wears when made up. He does a legitimate dance in this attire, and incidentally gives the audience a glimpse of how youthful he really appears to be off-stage. His work is as good as ever and that is the best in that class.

Yorke and King with their "Family Tintype" offering, almost stopped the show. The talk offered by the two has a lot of old birds in it, but they evidently seem to be so old that they have been forgotten and received big laughs. The two are very clever performers, and handle their material excellently.

Margaret Severn, well-known through her Benda mask dances, also showed wonderful ability in numbers without the masks. The Casino Brothers and Rube Beckwith supported her capably. The act will be reviewed in detail under New Acts. G. H. J.

Sammy Berk and Yuanita Saun arrived after a tour of the Orpheum Circuit. They will take a vacation before opening for a tour of the Keith time.

STATE

(Last Half)

This house held an exceptionally large audience at the Thursday matinee and in spite of the heat everyone out front seemed to enjoy the performance.

Helen Miller, who is a good looking young lady, opened the show with several selections on the xylophone. Miss Miller knows how to play the instrument and she plays everything from high-class operatic number to jazz music. She has a good selection of numbers and scored opening the entertainment.

Mack and Nelson, two men, start off with a good routine of comedy talk that got them plenty of solid laughs. They both play ukeleles and put over some good numbers. The boys have good voices and know how to put their material over. They came within an ace of stopping the show. With a bit of work these boys can make the high spots and go over.

John Regay is assisted by Vera Dolores in his dances and Louise Rush at the piano. Regay is a dancer of merit and Miss Dolores ably assists him in his terpsichorean work. Miss Rush is a capable pianist and shows quite a bit of technique in her work. The dances are well staged. They took several bows at the conclusion of the act.

Kennedy and Davis, two women, one carrying an abundance of weight, opened with some talk, that got them a few laughs. The larger one then went into sort of a monologue in reference to her weight, followed by a number. The other woman put over a dance well and after some more talk, they closed with a double number, to a good share of applause.

Hal Johnson and Company presented their comedy sketch entitled "The Chaperone." Johnson, as the chaperone, had not the least bit of trouble getting his usual laughs. The act has been reviewed in this column several times. It went over here as it usually does.

Steppe and O'Neil, two boys from burlesque, held down the next to closing spot and tied the show in knots. Steppe is one of the best Hebrew comics that has been seen around in some time and as a straight man Harry O'Neil stands in a class by himself. He has a wonderful knowledge of the English language and knows how to use it.

C. Wesley Johnson and Company, held over from the first half of the week, closed the show to a good share of applause. S. H. M.

23RD STREET

(Last Half)

Roder and Dean, two men, opened the show with a ring offering. The act works in a special set, showing the interior of a gymnasium. One of the boys is in a comedy female attire. He does a routine of head-dives that seemed to make the audience gasp. When he takes "falls" one cannot detect how he brakes them. The "straight" does a lot of good work on the rings. He is a well built chap. Opening the show the act more than pleased.

Van and Tyson, a man and woman, both in bell-boy costumes, and before a special drop in "one" of a cafe, opened with a double soft-shoe dance. A double waltz clog came next, and was followed by still another double dance, with the man doing some clever acrobatic dancing, while the woman did some nifty Russian stepping. The act stopped the show on number two and encored with a double acrobatic bit. They can hold the opening or number two spot on any bill, and go over well.

"Daddy," a comedy sketch, composed of two men and a woman, came next. This act is written around the old mistaken identity idea, with the old "babies" bit used with burlesque shows for many years added to it. The act is far-fetched and the lines in spots are very risque. For instance lines such as "your wife can have a baby without me," should be eliminated immediately. The act switched around a bit may go over in the three a day houses but it does not look as if it will happen on the two a day. The woman sings a number during the act but it means nothing as she has not much of a voice. It got lots of suggestive laughs from the male members of the audience here.

Lloyd and Goode, two men in blackface, opened with a burlesque dice-game, that gave way to a double dance, and some good cross-fire talk. They closed with a double "blues" number put over in good style and a comedy double dance. They carry two colored boys with them who play harmonicas well. The act scored.

Coughlin-Taylor and Company held down the next to closing spot, with their comedy bits. All the bits in the act Coughlin has been doing in the various burlesque shows he has been with. The act stopped the show for several minutes.

Dolly Dassi and Company, two women and a man, with their novelty acrobatic, dancing and comedy pantomime act, closed the show to a good share of applause. S. H. M.

JIM EUROPE'S BAND IN VAUD.

The Fifteenth Regiment Band, organized and directed by the late Lieut. Jim Europe, opened a tour of the Keith Circuit at Moss' Franklyn Theatre on Monday. The band consists of thirty-eight of the original members, directed by Lieut. F. Eugene Mitchell.

HAMILTON

(Last Half)

Perhaps it was due to the work of Dan Burns, the new manager here, or perhaps the bill, (we are inclined to credit Burns), but the fact remains that on Thursday night, which was good and warm, this house did a better business than we have seen here on a week night in many months. Burns, we understand, is from Plainfield and makes an ideal manager for a neighborhood theatre. He seems to emulate Emil Groth, at the Coliseum, and though he has been here only two weeks, is already acquainted with a large number of his patrons. The Hamilton, with all due respect to the managers who have been here during the past two years, hasn't had a man in charge who seemed to know exactly what this neighborhood wants, ever since Emil Groth and his assistant, Joe Connolly, have been away. Tom Gavigan is still assistant manager here, and we believe that he and Burns will make a great team at this house. Burns has all the assets required, from politeness to efficiency.

The show was a good one, even though there wasn't much in the way of "names" on the bill to draw them in. Charles Ray in "The Deuce of Spades," was the motion picture attraction and apparently that was depended on to draw.

The Three Wilson Sisters opened with a song and dance offering. The best part of the act came in a military toe-dance done by two of the sisters. The singer is good-looking, but her costumes are in poor taste, even though they are elaborately made. None of them seem to fit her as they should. It may be that she doesn't blend them to her personality as a girl should. Her voice is fairly good, and the other dances in the act just fair.

A chap who appeared in a mask, which covered only his eyes and nose, was billed as "?, assisted by Rex McGough," was on second. The mystery is evidently for publicity, and had them guessing at this house. ? has a good tenor voice, although he seemed inclined to miss on the high ones. This may be due to the fact that he does all his numbers, which are classic and semi-classic, in about two keys higher than the original. McGough does well at the piano and scored with his solo. ? almost stopped the show with his singing.

The Three Rubes were a riot with their acrobatic comedy and dance work. This is one act that doesn't seem to deteriorate with age, but improves like wine, instead.

Harry K. Morton and Zella Russell were called back for a speech of thanks. Morton's likeable personality and his wonderful dance work hit the audience like a cyclone. Miss Russell is good to look at, and with her piano work and support of Morton, the pair couldn't miss.

Flippen and O'Neil, a "blackface" act that does several old bits among new ones, were a solid laugh hit from start to finish. The "crap" game song and bit done at the start and the dance done at the finish, were done by another blackface team, of which we believe the smaller of this combination was a member. The two are very clever in their line or work and can play any house with success.

H. C. McIntyre, assisted by an attractive auburn-haired woman he called his wife, closed the show, doing some remarkable work in sharp-shooting. McIntyre has a beautiful set of guns. G. J. H.

ROBYN ADAIR FOR PANTAGES

Robyn Adair and her "Sun-Kist Serenaders," have been booked for a thirty weeks' route over the Pantages Circuit. Miss Adair signed contracts to play the circuit on Thursday afternoon, and the act left Friday morning in order to make a Sunday opening at Minneapolis. The act is said to be receiving one of the largest salaries ever paid an act of its description over the circuit. Al Rogers and S. H. Miller are Miss Adair's personal representatives. Besires Miss Adair, the act includes J. Van Kenegan, Al Sheff, Al Benson, Billy Price, Al Smith, and a female vocalist, Billie Haagar.

HARKLEY AND GEE CANCEL

Harkley & Gee (Mr. and Mrs. Frank Harkley) were forced to cancel several weeks of their time in the Loew houses last week because of the illness of Mr. Harkey. They left last Thursday for South Norwalk, Conn., where they will rest until he is completely recovered from an attack of neuritis. Their juggling act is well known in vaudeville, both in this country and in England.

GOLF PRIZES EXHIBITED

The various prizes and trophies offered and won in the National Vaudeville Artists annual golf tournament, have been placed on exhibition for this entire week at the Davega store in the Hotel Commodore. The winners will receive them July 29.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

ABBOTT AND WHITE

Theatre—*Jefferson.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In "one."*

One of the men is at the piano, while the other does the singing. Both are clad in white flannel trousers, and tan coats that might have been better tailored. The opening number about Montreal was followed by a song that has outlived its usefulness and could be replaced by a choice from several hundred that are newer and better. After some talking material delivered by the singer, the pianist sang their latest selection, a ballad about "mother."

The singer returned and after some more talk sang an Eskimo number, during which time he sprayed the orchestra leader liberally. As per previous arrangement, the leader wiped his glasses, stepped back a little, and finally brought out a small parasol, and another musician an umbrella, which piece of business got a rise out of some of the patrons.

The closing number, a published song, which was the best one rendered and done as an encore, was the best part of the act. If the singer was as good as he thinks he is, the act would go over ten times as strong. As it is, he fails to take advantage of a good opportunity when it comes his way, as is easily seen by the way he works. The opportunity in question came when the girl from the preceding act came on for a second when announced as the mother of the pianist, after he sang the mother ballad.

M. H. S.

BARON ARSENIAN & CO.

Theatre—*23rd Street.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Special.*

This act carries a special set in full stage. A male pianist is also used in the act. Arsenian is assisted in his dancing by Gladys Miller, a young lady who makes a good-looking appearance and who also dances well. Between each one of the dances that Arsenian and Miss Miller do, the pianist solos a number.

The act has the usual routine of the dancing acts that are playing around here at present, and shows nothing out of the ordinary run of dancers. Neither of the dancers do any solo work.

They open with a Spanish dance, followed by a classic dance, and close with a waltz. Each one of the dances is presented in costume, and each one of the costumes has been well chosen.

The act is a pleasing one that will meet with favor on any bill.

S. H. M.

? AND REX McGAUGH

Theatre—*23rd Street.*
Style—*Songs and piano.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Whomsoever this might be that appears before his audience wearing a hoodwink over his eyes and attired in tuxedo, he most certainly has a wonderful tenor voice. Never once during the entire act did he remove the hoodwink. If Rex McGaugh is the pianist's name, he, too, deserves mention for he is master of his instrument, and accompanies the vocalist in good style.

There are no jazz or popular numbers used during the entire act, all the numbers being of a classic or semi-classic nature. Each number is sung with zest, and the vocalist's enunciation is perfect, each word being understood.

The act is big time from the time that it starts until it finishes. It stopped the show cold at this house. S. H. M.

LEONA HALL REVUE

Theatre—*125th Street.*
Style—*Minstrel.*
Time—*Eighteen minutes.*
Setting—*Full—special.*

The setting of this act is very pleasing to the eye. A cyclorama, with backdrop of a deep dark purple, is used, and the chairs used by the people in the act are of white, while the costumes of the three women are also in white, with a red feather in the tam-o'-shanter, and the men are dressed in purple, matching the drop. In all it makes a very harmonious color scheme, and lends much of what we call "class" to the act.

The act consists of singing, dancing and comedy, along the prescribed minstrel lines, and provides a whole lot of entertainment. Miss Hall is a clog dancer of ability, and sings well, in addition. The two women are clever specialty people, and work hard to put the act across. The men, who appear in blackface, offsetting the tan of the women, provide the comedy, and while it is old material, proved laugh-provoking here. The act closes with a snappy song and dance finish that sent it away with a bang. Will prove a feature on the smaller and family time, and will fit into a big-time bill nicely as well. Will need new comedy material, however, before getting to the big time.

S. A. K.

PARAMO

Theatre—*State.*
Style—*Musical act.*
Time—*Twelve minutes.*
Setting—*In "one."*

Paramo is the same gentleman who about two months ago broke in an act in which he impersonated a bull-fighter, under the title of Senor Paramo. He has eliminated the talk done formerly and appears in street clothes. His accomplishments consist of harmonica playing and the playing of a one-stringed instrument, equipped with a horn, at the same time as he plays the mouth-organ. He plays the harmonica without using his hands, and knows how to get music out of it. A zither is also used in combination with the harmonica.

Paramo attempts to intersperse his musical numbers with a little talk, which falls flat. He can play well, and with a few bright lines should make an agreeable act for any of the smaller time. His numbers include the "Humoresque," "Il Trovatore," and several popular songs.

H. E. S.

COUGHLIN-TAYLOR & CO.

Theatre—*58th Street.*
Style—*Comedy, songs, talk.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Jimmy Coughlin and Fred Taylor are assisted by a young lady in one portion of the act, which is made up of several bits which Coughlin has been doing in burlesque.

The boys start off with some talk, which is followed by a number by Taylor, who has a fair voice. After the number, Coughlin comes back and they go into a bit of cross-fire talk that brings on the woman for the "flirting bit," which is a sure-fire laugh-getter. The two boys then sing a parody on Tosti's "Good-bye," after which Taylor sings another number, while Coughlin dances.

The act is good for plenty of laughs. Coughlin is a good comedian, and Taylor makes a nice appearance, but seemed to lack aggressiveness as a straight man at the performance we witnessed.

S. H. M.

EVANS, REYNOLDS & KAY

Theatre—*State.*
Style—*Dancing and singing.*
Time—*Eleven minutes.*
Setting—*In "one."*

A man and two girls, who run through a routine of soft shoe and eccentric dancing, leavened by the singing of a couple of songs, make up the personnel of this act. The man is a snappy worker and does some creditable dancing. He dresses neatly and has a pleasing way of working; and the two girls, one a brunette and the other a blonde, also dress well, each having several changes of costume. The girls make but little effort, however, to put any spirit into their work. They dance, and the one girl sings, well enough, but there is lacking that pep the man shows.

The act opens with a special flirtation song by the man and the dark-haired girl, after which they go into a soft shoe dance. Then he does a dance with the blonde girl, who comes on in a pretty blue dress. He next does a dance alone, uncorking some steps which, though fairly difficult, are done with graceful ease. The brunette sings, off stage, "Yoo Hoo," while he dances, and follows him on, singing another popular number. For this she has on a black beaded gown. The other girl comes back in a short dress for a dance by herself, and then both girls dance. The man comes back for a fast dance and the act is finished by all three dancing together.

H. E. S.

DODD AND NELSON

Theatre—*125th Street.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*One—plain.*

Two women in the conventional piano and song act. Miss Dodd is an Amazonian blonde who sings "blues" songs in a pleasing voice. Miss Nelson, the pianist, is a soprano, and lends her voice in harmony numbers. The act, while it will prove a pleasing turn at the family houses and better class popular time, is not in any way distinctive.

The numbers utilized are published songs that have won favor within the last few months. It seems that Miss Dodd could use a special number of some kind, for she is an unusual type and could have a sure-fire number written about herself. The girls make a nice appearance, and have the goods to deliver, but are hampered by the stereotyped style of act they are doing. They show possibilities of developing into a better act, and in the fulfilment of these possibilties lies their hope of making a bid for the better time.

S. A. K.

NAN TRAVELINE AND CO.

Theatre—*City.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

Miss Traveline bears all the earmarks of the caberet singer, the delivery of that type of "coon-shouter" standing out in all her numbers. She is assisted by a pianist, who does one solo to fill in for a change, from a gown of red to a short black frock. The "frock" goes to strengthen the belief that Miss Traveline comes from cabaret.

She has a fairly good voice for the type of numbers she is using, and apparently a "prop" set of gestures, consisting of waving her hands around and snapping her fingers over her head, which are used in practically every number until they begin to get tiresome. She'll go in the pop houses. G. J. H.

GUS GOLDSTEIN

Theatre—*Regent.*
Style—*Comedy.*
Time—*Twenty minutes.*
Setting—*One—plain.*

Gus Goldstein is a well-known Yiddish comedian, and phonograph artist, having created a number of original characters on the Yiddish stage and phonograph records. His vaudeville act was undoubtedly built for a Jewish audience, and as such will prove entertaining. Goldstein is typical of the old school of Yiddish comedian which is gradually passing out.

He has a good singing voice and a likable personality. He opens with a novelty number, in which he describes how he is going to become an Indian chief, which is very funny, done in dialect. He then makes a quick change to street clothes, having worn a comedy costume for the first number, and tells some stories about the usual marital troubles. He follows with a medley of popular numbers in which he further describes his home life. One or two lines in this medley may prove offensive to even a Jewish audience and could easily be deleted. He closes singing a novelty ballad.

Goldstein will be a favorite among Jewish audiences, and it was for this purpose that his act was undoubtedly booked. Outside of a Jewish neighborhood he would not go, for his act would mean little.

S. A. K.

LYNN AND LOCKWOOD

Theatre—*City.*
Style—*"Rube" comedy.*
Time—*Fourteen minutes.*
Setting—*In "one."*

During the latter part of this act, when reviewed at this house, one of the men pulled a line about sniffing "coo-coo," in regard to some conversation about taking opium. His partner asked him what "coo-coo" was, and he received the answer that it "makes 'em laugh and applaud." Whereupon the first "rube" stated loudly that "they ought to spread a lot of it around in the audience," or something to that effect.

This remark was justified partly, as the audience was a very unappreciative one, and had not given any of the acts on the bill the laughs or applause they merited. But when the remark was pulled in regard to their own act, they were wrong. Because it would take an exceptionally simple audience to laugh at the lines which Lockwood and Lynn use in their "rube" offering. The men use very good make-ups, and do their characters well, but their material is useless. The best part of the act came with a bit of a song and a comedy dance bit, and these did go over fairly well.

With the proper material, this team seems to have the ability to do a really good big-time "rube" act. But with the material in their present vehicle, they are hopelessly small time.

G. J. H.

TIERNEY & DONNELLY

Theatre—*58th Street.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*In "one."*

These two boys opened with a comedy song that gave way to an eccentric acrobatic dance, which they put over for its face value. After the dance they go into a bit of talk about imitations, which they follow with impressions of Pat Rooney and George Primrose. After the two impressions, the boys go into a burlesque on a Ruth St. Denis dance that is well executed and got them several laughs. The boys do no "single" dances at all.

The act stopped the show at the performance that we saw, and they were justly entitled to do so, as they worked hard to send the act over. Both of them are good dancers.

S. H. M.

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FOREIGN PLAYS

The announcement of the Equity Players that they will produce five plays during the coming season and that the ratio will be three foreign plays to two American productions, following the announcement of Woods, the Shuberts, Gest and many others that they had scoured the European market and had imported practically tons of foreign manuscript and contracted for European plays as yet unborn does not look well for the American playwright. The claim is that the American author has commercialized his art to such an extent that the adjuration of Shakespeare "The play's the thing" has been superseded by the national slogan "Grab the Dollar."

Whether this is so or not we cannot say. It has seemed to us that the honors as regards artistic production and dramatic value during the past year were fairly evenly divided between "The Hairy Ape" and the Shaw cycle as given by the Theatre Guild. The vast majority of foreign plays that come to these shores depend for their success upon a salacious element that is repugnant to native authors or else upon the morbid cruelty that is the result of the Norse and Slavic trend. If it is true that our authors are provincial we have only ourselves to blame, because many of them, in order to write the masterpiece that they dream of, have been forced to turn out pot-boilers fashioned after the accepted European mode as imaged by the American producer. That some of these pot-boilers have been successful is more bad fortune than otherwise, as well meaning authors have become tainted by the Midas touch and have shunned sincerity for physical safety.

But if the facts were truthfully faced the outstanding provincialism lies not with the much maligned native playwright but with the producer and many of the actors. Having been fortunate enough to be able to travel and see the world they become patronizing toward their own country and feel unsafe when they read a play by a native author. They assume that because the play concerns itself with every-day people and is by an American author, it must, per se, be not up to the standard of the European plays. "The First Year," "Lightnin'," "Just Married," "The Emperor Jones," "Dulcy," "Miss Lulu Bett," and untold others are provincial because they deal with contemporaneous American life. But if they do not deal with life as it is lived in this country they are not native plays, so there you are.

A step in the right direction has been taken by the Chautauqua circuits, who offer a prize for an American play dealing with American life that is suitable to Chautauqua production. It is possible that the announcement by Augustin Duncan will stimulate American playwrights further, but such an announcement, coming from an Englishman, even though he has been in this country for years, does not appear to us to be in good taste.

FILMS AND NEWSPAPERS

Newspapers and motion pictures, especially those showing news events are closely related, so close in fact that with the appearance of the first news film, scores of predictions that many of the papers would be eliminated by the popularity of the film were made.

This did not occur, although the film has met with wide popularity, and the Pathé Film Exchange in an endeavor to remove the news film from picture censorship went into court and argued through its attorney that news films are photographs of transpiring events and that they are not motion pictures at all, but newspapers, excepting that they instead of offering the news of the printed page show it in photographic form.

The case reached the Appellate Division of the Supreme Court, where, in his opinion, Judge Hinman said that the motion picture is not a medium of thought, but it is clearly something more than a newspaper. "It is," he said, "a spectacle or show rather than a medium of opinion. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. The newspaper offers no particular attraction to the child and much that is contained in that it might be harmful to the child, is not understood by it for lack of literacy or imagination.

"But the motion picture attracts the attention so lacking in books or even newspapers; particularly so far as children and illiterate are concerned it carries its own interpretation.

"The show business is clearly different from the newspaper business and those who are engaged in the show business are none too likely to confine their productions to things that which are pure and good. Many, in order to continue to attract their patrons, would cast discretion to the winds without restraint, social or moral. There are those who would give unrestrained rein to passion, if the thing be true and real they would reveal it in its utter nakedness."

The picture, therefore, is not exempt from the supervision of other films and this will be the status of the news picture, providing the decision of the Appellate Division is not reversed.

CELEBRATES 90th BIRTHDAY

F. F. Mackay was the guest of honor at a birthday party given by Daniel Frohman last week, the occasion being Mackay's ninetieth anniversary. The party was held at Frohman's studio atop the Lyceum Theatre. Mackay is the chairman of the executive committee of the Actors' Fund and is also vice-president of the organization.

Among the guests at the party were Sam Scribner, Milton Nobles, Ralph Delmore, Major B. A. Reinolds, Charles B. Wells, Walker Vincent, W. C. Austin, David Belasco and Frances Starr.

THIS EXPLAINS IT

An out-of-town newspaper writer in commenting upon Will Rogers' success in the films and on the speaking stage accounts for it in this manner: "The secret of his success on stage and screen is an assumed guilelessness, an attitude of being new in his work and not acquainted with what is expected of him."

Rogers will be glad to hear this.

Answers to Queries

Beth.—William H. West died on February 15, 1902.

D. T.—"Twirly Whirly" was a Weber & Fields title.

C. A.—Billy Birch died on April 20, 1897, in New York City.

N. R.—Al. Bellman and Lottie Moore were in Australia in 1897.

Aal.—Henry Beckwith died on August 23, 1896, at Onondaga, Canada.

M. S. P.—The elephant "Jumbo" was killed at St. Thomas, Canada, on September 15, 1885.

S. K.—Polk and Collins filled an engagement in the Alhambra Music Hall, London, England.

N. R. S.—Charles Hawtrey started his second American tour on October 6 at the Boston Museum.

S. H.—"A Russian Honeymoon" was presented at the Madison Square Theatre, New York, on April 9, 1883.

Tents.—James A. Bailey and George Middleton had the privileges with Henning, Cooper & Whitney shows in 1872.

P. T.—Mrs. Patrick Campbell appeared in "Aunt Jeanne" at the Garden Theatre, New York. R. C. Herz was cast as Willie Carton.

Grand.—Steve Brodie made his debut as an actor at the National Theatre, Philadelphia, on August 11, 1894, in "On the Bowery."

G. V.—Edward Harrigan died at his home in New York City on June 6, 1911. A list of his plays and songs appeared in the CLIPPER dated June 17, 1911.

F. H.—Emma Carus made her professional debut in 1894 with Raimee Austin's "Guilty Without Crime" Co. She afterwards appeared with the Lee Avenue Stock Co. in Brooklyn.

J. H.—"There's Many a Slip" was adapted from "La Bataille de Dames" by Robert Marshall. Leo Dietrichstein and Jessie Millward were in the cast at the Garrick Theatre, New York.

B. H. E.—"The Ninety and Nine" was played at the Academy of Music, New York. Ramsey Morris wrote the play, but Edwin Arden played Tom Silverton. Katharine Grey was cast as Ruth Blake.

E. S.—Virginia Harned was cast as "Iris" in the play of that title at the Criterion Theatre, New York. Hilda Spong, Louise Drew, William Courtney, Herbert Ross, and Lawrence Eddinger were in the supporting cast.

25 YEARS AGO

Jessie Couthoui presented her monologue in vaudeville.

The Baroness Blanc appeared at the Masonic Temple Gardens, Chicago.

The Burke Brothers did their "Irish Cowboy" act at the Olympic, Chicago.

John Mayon and Charles Walton dissolved partnership.

Frank R. Gardner was at Juneau, Alaska.

The Western Circuit of Vaudeville Managers was formed by John D. Hopkins and George Castle.

The Frederic Bond Comedy Company included Francis Kingdon, Macklyn Arbuckle, William Courtenay, Adolph Klauber, Louis Bishop Hall, Caroline Cooke, Helene Reimer, Maud Haslam and Maude Allen.

The Belmont Quartet included Frank Seifert, Dave Franklin, Harry Vollmer and George Middleton.

May Howard played an engagement at Koster and Bial's Roof Garden, New York.

Rialto Rattles

A PUT-UP JOB

Country newspapers announce that the canning season is here again.

JUST RELEASED

I'll run you so fast that every time you turn a corner your vest-pocket will dip sand.

SIGN IN MUSIC STORE

A sign in a neighborhood music store read as follows: "My Mother Was a Lady" For Fifteen Cents.

IT'S ALL IN A NAME

"Spice of 1922" is most certainly having a spicy time of it at the Winter Garden. Even Spice loses its strength.

A PERKY COMIC

According to English theatrical critics, Bobby Clark in the Bedini burlesque show "Chuckles of 1922" is a "perky comic."

GOING STRONGER

Bed-room farces have reached the point where they now permit a male and female to be seen by the audience asleep in the same bed, and then use the "lover" for a pillow.

THE DIFFERENCE

The difference between a radio and a telephone is: With one effort on the radio you can talk to thousands of people, and with thousands of efforts on the telephone you can't talk to one.

BEWARE, JOLSON IMITATORS

An actor, on arriving at the theatre where he was to appear, limped up to the manager and asked him for a dressing room on the main floor. He claimed he had a sore knee from singing "Mammy" songs.

BOOKING DIRECT

A great many acts which have been laying off for a long time are now entering "Do As You Please" contests and the amateur revues now being held in the New York houses. It's a sure-fire way of getting work, applause, and you don't need an agent.

FORTY-SIXTH STREET RENAMED

They've changed the name of West Forty-sixth street, between Broadway and Eighth avenue, from "Tin Pan Alley" to "Bootleg Village." There are more places to get "it" on that one block than there were saloons in New York before prohibition.

THE IDEAS ARE GOOD!

According to a news item, Bert Savoy has challenged Julian Eltinge to a fight with gloves. We suppose the rules will require each contestant to remove his wig at the end of each round. No, the fight will not be held at Childs', Fifty-ninth street, nor the lobby of the Lenox Hotel. And Jean Barrios will not referee.

NOW IS THE TIME

For all the foreign acrobatic acts that are over here to close the act waving the American flag.

For all authors whose manuscripts are to be produced next season to start figuring what their royalties will amount to.

For all song-writers to start working on Winter songs, and try and collect an advance.

For all dance number producers to start limbering up.

For all burlesque comics to start digging through the trunk for old bits.

For all vaudeville acts to try and get a route for more money than they got last season.

For all booking agents to collect back commissions.

For all prima donnas to sign for a season of Grand Opera.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

TOURING MGRS. NOTIFY ACTORS CONTRACT ENDS IN 3 MONTHS

Decision Reached at Meeting Held Last Week and Both Actors and Managers Are at a Loss to Determine Future of Traveling Shows

LONDON, Eng., July 22.—The Association of Touring Managers which has been engaged in a struggle with the Actors' Association, under stress of conditions, has given notice to the Actors' Association that the present contract between managers and actors terminates in three months. This leaves the coming season somewhat uncertain, as it is not yet known what action the Actors' Association will take in the matter.

This decision was reached at the recently held annual meeting of the Association of Touring Managers, at which new officers were elected and a schedule of action for the coming year mapped out. Among other things it is planned to increase the rate to members for subscription, in order to finance the enterprises of the association.

The meeting on a vote decided to refer the revision of the constitution of the organization to the executive committee, several alterations and amendments to the same having been offered.

The following officers were elected for the ensuing year:

Chairman, Mr. Robert MacDonald.
Vice-Chairman, Mr. Cecil Barth.
Deputy Chairman, Mr. E. Taylor Platt.
Chairman of the Executive Committee, Mr. Herbert Ralland.

Mr. Ralland, thanking the meeting for again electing him, reminded the members that he had for over twenty-five years been connected with the Association.

Chairman of the Finance Committee, Mr. J. Banister Howard.

Chairman of the Joint Arbitration Board, Mr. A. E. Drinkwater.

Deputy Chairman of the Joint Arbitration Board, Mr. Guyton Heath.

Hon. Treasurer, Mr. Wilfred Eaton.

Hon. Solicitor, Mr. J. Moverley Sharp.

Hon. Traffic Adviser, Mr. James Wright.

Hon. Insurance Adviser, Mr. A. F. Henderson.

Hon. Press. Rep., Mr. H. C. G. Stevens.

Hon. Auditors, Messrs. Gladwell, Walter, and Co.

The reading of reports followed, and among others, the Traffic Committee reported satisfactory rate arrangements with the various railroads, the recovery of overcharges, and the alteration of obnoxious traveling conditions had been obtained.

The Finance Committee reported that although the Association had had sufficient funds to carry through the year's business, it had no reserve, and a plan was being formulated to provide a permanent reserve in the treasury.

The meeting concluded with a vote of thanks to Robert MacDonald, who held the chair.

The action of the Association in terminating the existing contract between itself and the Actors' Association is being closely watched in theatrical circles, as the outcome of the fight for a revised scale of compensation may have much to do with the success or failure of the coming season.

THREE BILLS SEEK SAME END

LONDON, Eng., July 22.—There are at present three bills pending in Parliament for the licensing of employers who employ theatrical people, by the Lord Chamberlain. Each of these bills seeks to make it criminal for a man to engage people without a license, to abscond without paying salaries, and the punishment is to be revoking of the license and imprisonment. The bills are sponsored by the Variety Artists' Federation, The Association of Touring Managers and The Actors' Association, and The Society of West End Managers.

"LAST WALTZ" FOR LONDON

LONDON, Eng., July 22.—The Oscar Strauss Operetta, "The Last Waltz," in which Eleanor Painter appeared in America, is to be produced here by Robert Evett, with Jose Collins in the principal role. The piece opens at the Opera House, Manchester, on August 21. In the cast will be Billy Leonard, Bertram Wallis, Kingsley Lark, Alfred Wellesley and Amy Augarde. Sir Charles Hawtrey is interested in the production.

NEW ACT FOR GRIMSON

LONDON, Eng., July 22.—Naylor Grimson, the Hebrew character actor who recently concluded a ten months' run as principal comedian in "London to Bagdad," is to be seen shortly in a new character act entitled "Pollock's Predicament" by Alexander Fisher.

"BELINDA" ON FOR A RUN

LONDON, Eng., July 22.—So successful has been the revival of "Belinda" at the Globe, with Dion Boucicault and Irene Vanbraugh in the leads, that it will be given an extended run.

"LISTENIN' IN" ON THE 31st

LONDON, Eng., July 22.—On the 31st of July there will be produced at the Apollo Theatre a new comedy entitled "Listenin' In," by Worton David and Will Hay, with music by Herman Darewski. The piece, which will be produced by Julius Darewski and Captain Alexander Aarohnson, will have in the cast the following: Herman Darewski, Melita Dolores, Will Hay, Clarice Claire, Mario Lorenzi, Richard Mellor, Henry Buchannan, Jimmy Britton, Jean Melville, Tom Prior and Bert Platt.

"THE WHEEL" TO TOUR

LONDON, Eng., July 22.—Phyllis Neilson Terry closed her season in "The Wheel" last week and will resume playing the piece on September 4th, when she opens in it at the Alhambra, Bradford. In her company will be Ian Swinley and Heskeath Pearson. She will return to the West End late in the season in a new piece called "Stigmata."

"OLD BILL M.P." INTACT

LONDON, Eng., July 22.—At the reopening of the Lyceum Theatre with "Old Bill M. P." the exact cast that presented it on the road was seen, including Edmund Gwenn, Captain Bruce Bairnsfeather and Johnny Danvers. Seymour Hicks produced the show and Bert Hammond is business manager.

PLAN NOVEL MAGIC ACT

LONDON, Eng., July 22.—Dickson-Kerwin is building a new novelty act which will combine magic and drama. He has devised an apparatus by means of which he can "materialize" and "fade out" of view of an audience. He plans to use it in presenting a series of Shakespearean character studies in costume.

AMERICANS IN PARIS

PARIS, July 17.—An "American craze" is now going on here, and American talent is playing an important role in the night life of the city.

Nina Payne, a Kentucky girl, is appearing at the Folies Bergere in a revue, while until a recent fire, Pearl White was the feature at the Casino de Paris. The entire city is placarded with large posters of Pearl White and the story of her career is being run serially in an afternoon paper.

At the Accacia Restaurant, the Dolly Sisters do one show for supper each night, and Elsa Maxwell, of Broadway fame, is appearing in a sketch at the same place.

Jazz is reigning supreme, and all the well known American melodies are being printed in Paris with fancy covers.

Art Hickman's orchestra is drawing large crowds to an unstair restaurant in the Rue d'Aunou, where after-theatre parties gather.

"PHI-PHI" AT PORTSMOUTH

LONDON, Eng., July 22.—The production by C. B. Cochran of "Phi-Phi" will have a week's preliminary run at Portsmouth, where it will open August 7th, with the following principals: Alfred Lester, Jay Laurier, Walter Williams, Clifton Webb, Kathleen Dillon, June Trini and Evelyn Laye. The piece opens at the London Pavilion on the 16th.

BERT CASTLE WINS SUIT

LONDON, Eng., July 22.—Bert Castle, who appeared in a revue produced by the Hennaway Brothers entitled "Oh I," was awarded full judgment and costs in an action brought against the producers to recover two weeks' salary due him. He was dismissed without due notice being given.

AMERICAN ACTS IN LONDON

LONDON, Eng., July 22.—Several acts that have made names for themselves in American vaudeville are making a hit with London audiences right now. They are Lynn and Howland, Regal and Moore, and the Song and Dance Revue, all three under the direction of the Fosters, Ltd.

DAY HAS NEW REVUE

LONDON, Eng., July 22.—Harry Day will present at the Empire in Bristol on August 5th a new revue entitled "Crystals." Only one performance will be given the opening night. In the cast will be Kitty Coyler and Jimmy Leslie. Max Martin is building the scenery.

LONDON FOLLOWS "LAMBS"

LONDON, Eng., July 22.—The London Green Room Club will follow in the footsteps of the Lambs Club of New York next winter when it will produce the first of its annual gambols under the direction of Martin Sabine. The performance will be for charity.

"SOLOMON JR." IN ENGLAND

LONDON, Eng., July 22.—"King Solomon Junior," in which Franklyn Ardell appeared in the United States, opened here last week with Fred Duprez in the leading role supported by Florence Matthews, Lily Keane, Edna Prince, Alma Green, Evy Lyons, Elsie Lovell, Vivienne Wyatt and Maisie Bell.

SAVAGE BUYS "LAUGHTER"

LONDON, Eng., July 22.—The American rights to "Lass O'Laughter," the Sir Alfred Butt show now running at the Queens, have been acquired by Colonel Henry W. Savage, and will be produced by him in New York shortly.

MARIE LOHR RETURNING

LONDON, Eng., July 22.—Marie Lohr, who was reported to have retired from the stage last season, will return late in September to the Globe, her own theatre, where she will present "Le Retour."

SOPHIE TUCKER'S SEND-OFF

LONDON, July 24.—Probably no American artist playing in a West End theatre has ever before been given such a send-off as was accorded Sophie Tucker last Saturday night, when she had finished her starring engagement in "Round in 50" at the London Hippodrome.

It is not too much to say that during her six weeks' stay at the big Cranbourn street house, Sophie has endeared herself to both the company and the staff of the theatre, as well as the public.

When the curtain fell, George Robey, on behalf of the assembled company, presented Sophie with an old English silver casket.

"Sophie," said George, "I want to give you something from the boys and girls. Also—come here. Give me a kiss. Now *you've* got to say something."

Sophie cried, and sobbed: "I just can't!"

So everybody kissed Sophie, and afterwards there was a gathering in Miss Tucker's dressing-room that lasted until the wee sma' hours.

A big initial "S" was engraved on the lid of the presentation casket, and on the sides has been cut the signatures of all the principals of the "Round in 50" company, and the officials of the theatre.

R. H. Gillespie, the managing director of the London Hippodrome, presented Sophie with a magnificent bouquet, and floral tributes in profusion were forthcoming from the chorus and many other friends.

"Sophie has just been one of the boys," said George Robey later, "and we shall miss her."

JACKSON GIVEN DEGREE

LONDON, Eng., July 22.—Barry Vincent Jackson, founder of the Birmingham Repertoire Theatre, was awarded the degree of Masters of Arts by the Degree Congregation of the University of Birmingham. The degree was in recognition of his efforts to bring the best in literature and drama to Birmingham.

SCOTT AND WHALEY IN VAUDE.

LONDON, Eng., July 22.—Scott and Whaley, who have been appearing in a comedy revue entitled "Come On Steve," have gone into the music halls where they are presenting a comedy turn entitled "The Fox Hunt," which is taken from the show. The act runs twenty minutes.

DeCOURVILLE INCORPORATES

LONDON, Eng., July 22.—Albert DeCourville has incorporated his enterprises and registered as such. The new firm will be known as Albert DeCourville Enterprises, Ltd., with nominal capital stock of $5,000 in $2.25 shares. Albert E. Warren, a subscriber, is named as director.

OLD PLAYS SCORE

BERLIN, July 24.—An old play, "The Ballerina of the King," was revived here recently and scored such an overwhelming success that critics and others of the theatrical world take it as an indication that audiences prefer costume plays dealing with the doings of former monarchs to the modern drama. Prior to the success of "The Ballerina of the King," a modern play, "Fuchsjagd," had been produced, and although critics proclaimed this a success, it had to be taken off the boards for lack of patronage.

"Fuchsjagd" was the story of a young wife who didn't want to be good. The leading role was played by Elsie Heims, a young actress who is very popular here just now. The revival is the story of the rivalry of Frederick the Great and the English King for the love of an Italian actress, Barbara Campanini. She is carried off by the soldiers of Frederick and part of the play deals with her life in Berlin. The play is running at the Lessing Theatre to tremendous business.

Rainey and Travers have just returned from the Coast.

Florence Perry has been routed over the Loew Circuit.

Jack Darcy returned this week from a vacation at Asbury Park.

Cliff Green opens on the Keith time July 24th in Pittsburgh, Pa.

Abe Friedman, of the Loew office, left for his vacation last week.

Hyams and **Evans** are on the bill at Keeney's, Brooklyn, this week.

Anna Bowen, of Frank Evans' office, is vacationing at Katonah, N. Y.

Nance O'Neill is spending a vacation at Twilight Park in the Catskills.

Harry Lorraine, of the Fally Markus office is vacationing at Astoria Beach.

Wayne and Bell are producing a new act, introducing their novelty Jazz Band.

Ben Linn has been signed to appear in "Hello Miss Radio," a Shubert unit.

Sadie Burt, of Whiting & Burt, will be starred in a musical show next season.

Ray Dooley has been signed to appear in a Dillingham show next season.

Billy Gaxton has been engaged to appear in the new "Music Box Revue."

E. D. Stair sailed for a tour of Europe aboard the *Homeric* on Saturday.

Pauline Goldberg, secretary to James Madison, the author, lost her father last week.

Nora Bayes is spending the summer months at her country home in New Jersey.

Elizabeth Hines will be featured in George M. Cohan's production "Nellie Kelly."

Edgar Selwyn is on his way back to this country after an extended tour of Europe.

Russell Mack has been added to the cast of "Love and Kisses" now in rehearsal.

Ruby Royce, formerly of Rolls & Royce, is now doing a "single" turn in vaudeville.

Pearl Watson has been engaged through Harry Walker for a new act by Al. Striker.

Charles T. Lyons has been re-engaged as treasurer of the Casino Theatre, New York.

Sam Reed has replaced Sam Coit as the Sheriff in Frank Bacon's "Lightnin'" Company.

Edmund Gorsey is appearing in "Daddy," a sketch that is playing the Proctor houses.

Mabel Breen, of the Breen Family, has been engaged to appear in the new "Passing Show."

Max Burkhardt is now connected with the Al Herman agency, in the Romax Building.

Coletta Ryan has been engaged to appear in the new edition of George White's "Scandals."

Harry White, father of the White Sisters, is spending a few weeks touring through Canada.

Billy Montgomery is in a private sanitarium in Chicago, suffering from a nervous breakdown.

ABOUT YOU! AND YOU!! AND YOU!!!

Nicholas B. Kalinin arrived in this country recently with a new act called "The Russian Duet."

Harry Armstrong, writer of "Sweet Adeline" is building a new home in Westchester County.

Irene Franklin is headlining the vaudeville bill at the Maryland Theatre, Baltimore, this week.

Alberta Nichols has been engaged to play the piano at the Park Theatre, through Harry Walker.

Jack Stern collaborated with Ed. Conrad in writing the act that he and Birdie Conrad are doing.

Elsie Wheeler and **Tom DeLay** have opened in a new comedy act, and are playing around New York.

Perce R. Benton has been engaged by Adolph Klauber for a role in "The Charlatan," opening in August.

Paul Burns is back in town after a two months' vacation spent in Greentrees, Croton-on-the-Hudson.

Fred Latham will stage "Dancing Girl," the new piece which A. L. Erlanger will present next season.

Florence Walton, with her partner, Leon Leibrim, will open at Keith's Washington Theatre on July 31.

Mrs. Wm. Sisto is recovering from the effects of an operation for appendicitis at St. John's Hospital, Brooklyn.

White Sisters will be on the bill at the Palace Theatre next week. They are playing the Brighton this week.

Harry Steppe and **Harry O'Neil** are playing the Loew houses in and around New York for the summer months.

Russell Brown, the juvenile colored dancer, has been booked at "The Tent," by the office of LaBlanc & Gilman.

Lou Rogers and **Lillian Doane** have joined partnership to do a new act. Harry Walker acted as agent for them.

Rosalie Stewart, who is spending a vacation in Europe, writes from London, that she will be home on August 1.

Earl Finney, manager of the Playhouse, Wilmington, Del., is spending his vacation with his parents in Altoona, Pa.

Bobby Dale, who was with "Bombo" last season, has been re-engaged as juvenile with that show, opening in August.

Lester Allen has been released from his production contract with George White. Allen will remain in vaudeville.

The Great Celest, the wire walker, who returned recently from London, is appearing at the Starlight Amusement Park.

Julian Mitchell will stage the dance numbers for "Dancing Girl," the new show which A. L. Erlanger is to produce.

Winnie D. Crawford and **Gertrude Snyder** are rehearsing their new act, and will open next season on the United time.

William Castle, associated for many years with Arthur C. Aiston is spending a two weeks' vacation at Lake Hopatcong.

Henry Sapiro, who was with "Strut Miss Lizzie," has joined the C. Wesley Johnson act, which is playing the Loew Circuit.

William H. Hale has been engaged by Wagenhals and Kemper as advance agent for one of their companies next season.

Hugh Carrol has been engaged through Leona Stater to appear in the stock company at Davenport, Iowa, next season.

W. C. Fields will take his Family Ford act over the Orpheum Circuit next season, opening August 27 in Milwaukee.

Marjorie Bush has been engaged by Victor Hyde to appear in a new act he will produce. Harry Walker will cast the act.

Lew King and **Snitz Moore** are showing their new act "The Mystery Man" at Yonkers, N. Y., the last half of this week.

Herbert DeGuerre has engaged, through Leona Stater to play the role of the French villain in Fiske O'Hara's new show.

Stanley Forde is in the Flower Hospital, recovering from an operation for appendicitis performed last week. He is out of danger.

Floyd Scott, director of publicity for the Orpheum circuit, returned to New York this week from Bermuda, where he spent his vacation.

Marie Warren, well known stock woman in Philadelphia where she appeared for many years, is ill at her home in Hartford, Conn.

B. M. Garfield will continue to manage the Gayety Theatre, Montreal, and will not be superseded by Thomas Conray as reported.

Frieda Grady, of Al. Skea's office is spending several months at White Sulphur Springs where she is recuperating from a recent breakdown.

Sydney Harrison, formerly manager of the Empress Theatre, Decatur, is now assistant to Nat Kalcheim in the Orpheum, Jr., office, in Chicago.

Jimmy Sheer, organizer of the N. V. A. Post of the American Legion, will be seen in a new act shortly with Bobby Nash, recently out of production.

Charles H. Roskam, manager of the Chicago Stock Company, which opens in Altoona, Pa., in August, is spending his vacation in Wildwood, N. J.

Muriel Wainwright and **Mary Shuster** have been signed by Eddie Dowling for his Shubert unit, "Hello Miss Radio," which goes into rehearsal shortly.

Constance Farber of the Farber Sisters and more recently with "The Demi-Virgin," will do a "single" in vaudeville written by Blanche Merrill.

W. J. Needham and wife, Minnie Wood, will open on the Orpheum Circuit at Minneapolis, Minn., on July 23, in Billy Burke's "Tango Shoes" act.

Lillian Wagner, prima donna, has just returned from Venetian Gardens, Montreal, where she appeared as a special attraction for a limited engagement.

Donald Grisp, motion picture director arrived in this country last week to take several scenes for a new picture he is making for an English company.

Bacon and **Fontaine** have been booked for Biongiovanni's Wildwood Gardens by Harry Walker, opening there on July 31st after closing at the Moulin Rouge.

Harry Suplee, who has appeared in several musical shows, will next season be seen in vaudeville. He has engaged Frank Gray to play the piano in the act.

Duci De Kerekjarto, the violinist who has made a great hit on the Pacific Coast will return to San Francisco after a two weeks' engagement in Los Angeles.

Ula Sharon, dancer of the "Greenwich Village Follies," returned last week from Paris. She will be seen in the fourth annual production of the "Follies" show.

Jack Conners has taken over the Masters and Kraft Revue, "On with the Dance," and will feature Bob McDonald and Jim Plunkett in the principal roles.

Jack Marcus, who is appearing in "Honeymoon Inn," and who is associated with the William Brandell office, will open on the Western vaudeville time shortly.

Bill Church and **Eleanor White,** who recently finished their tour of the Pantages Circuit are laying off for the summer and will open on the Keith Circuit early in September.

J. Moy Bennett, featured in Edward E. Locke's "The Bubble," playing the summer resorts in Minnesota, reports splendid business. This is his second season in this play.

Charles J. Vion, last season manager of George M. Cohan's "O'Brien Girl," has been engaged to manage the new piece, "Nelly Kelly," which opens in Boston on July 31.

Billy O'Keefe, stage manager of the Broadway Theatre, is spending his vacation at his sister's farm at Ulster Park. His sister is Miss Francis, of Hanvey and Francis.

Ivan Bankoff and **Sammy Burns** have been engaged to stage "Rings of Smoke," in which Rooney and Bent will appear. The show will play the Shubert houses on the road.

Irving Mack, formerly connected with the advertising department of Jones, Linick & Schaefer will be in charge of the exploitation and publicity of the Randolph Theatre of Chicago.

Miller and **Rock** have written a new number for their act called "I Was Married Up in the Air, and I've Been Up in the Air Ever Since," which is being published by Metro Music Company.

Arthur Corey, the "gold dancer" last with "Up in the Clouds," has been signed for Jos. Gaites' Shubert unit, "Gimme a Thrill," in which he will present a new act with three other people.

Mary Miles Minter, the screen star, is recovering from severe injuries she suffered when thrown from a horse last week. She was astride the animal that was being used in taking a picture and he shied at the camera.

Walter Peterson, tenor with the "Wright Dancers" last season, arrived in New York from the Pacific coast and signed a contract for the leading tenor role in "The Lady of the Rose" which the Shuberts are putting on in the fall.

Teddy Knox, of Nervo and Knox, sprained his ankle last week appearing in one of the scenes in the Ziegfeld "Follies." While painful, his injury did not keep him from continuing in the show, although he was not able to do the acrobatic specialty with his partner.

Going Bigger Every Day

SWANEE RIVER MOON

By H. Pitman Clarke

Ballad Singers—Your repertoire is not complete without it

NOTHING EVER LIKE IT

Stands alone in its originality

STUMBLING

By "Zez" Confrey

As big a Hit as a song as it is for Dancing

Pianists—This is "sure fire" for you

A CRY

Yes—and eve

"SORRY I MA

WHY SHO

OVER

By Ned Miller a

Call, Write or Wi

But get It

"You can't go wrong
With any 'FEIST' song"

SAN FRANCISCO
Pantages Theatre Building
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RY SONG—

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MADE YOU CRY"

OULD I CRY R YOU

ller and Chester Cohn

Wire for this one—
et It. Quick!

The Biggest Waltz Hit in Years

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers
All smart "Dumb" acts will include this in their routine

You hear it from Maine to California

GEORGIA

By Howard Johnson and Walter Donaldson

Rag Ballad Singers—
get this one Now

FEIST, Inc.
Avenue, New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

"You can't go wrong
With any 'FEIST' song"

MELODY LANE

KRESS SYNDICATE OUT FOR CUT IN WHOLESALE MUSIC PRICE

In Letter to Music Men Declares Its Stores Will Discontinue Sales of Music Except Where It Can Be Obtained to Sell at Fifteen Cents Per Copy—Will Place No More Orders at the Present Prices

S. H. Kress & Co., who own and operate a chain of retail stores in the west and south and in which sheet music is a prominent department, have made a decided move to force a reduction in the wholesale price of sheet music, and in a letter to the leading publishers announce that the sale of music in all their stores will be discontinued except in such cases where copies can be purchased at a price which will enable them to sell at fifteen cents per copy and at that price make a reasonable profit.

The Kress company operates about one hundred and fifty stores in which music is carried and in some of the larger ones handles a considerable quantity of music. The popular songs have been retailing in their stores at a price ranging from twenty-five cents upward and for several months they have been endeavoring to get the price of music back to the old ten cent rate and have endeavored to interest music publishers in the matter of reducing wholesale prices.

Several months ago a letter to music men was sent out calling attention to the fact that the public was not buying the quantity of music which it did in the pre-war days and a request that some sort of a conference regarding wholesale prices be held. Music men did not consider the matter seriously and the matter was forgotten until the arrival of the letter of last week.

The principal music publishers, those that issue the great percentage of the song hits of the market, are not selling music at a rate which would permit a dealer to retail them at fifteen cents per copy and make a profit, and are open in their statements that any such rate is entirely out of the question. Production and operation costs are so high, they declare, that it is most impossible, all of which indicates that the Kress company, if they are to continue in the music business, will have to depend on the song known as the "counter seller," and not those of the widely exploited type which are in big demand and draw customers to the stores.

The Kress company evidently intend to do this, as in their letter to the music men they state that they will discontinue the sale of music in all their stores except where it can be obtained to sell at fifteen cents a copy at a reasonable profit, and that no more orders will be given at present prices.

Music men draw from this statement the inference that no cut price war is to be declared, as the Kress company doubtless have no desire to retail music at less than cost and run the chances of a conflict with the Federal Trade Commission.

Under present conditions it looks therefore as though the syndicate is going to try to operate its music departments without the big song hits on the counters. This is no new experiment. The Woolworths tried it and put up a big fight to put it over, but it ended in disaster and the conclusion was the closing of the music departments in the entire Woolworth chain.

Music stores without the prevailing song hits on their counters will find the going harder today than ever before and the experiment of the Kress syndicate in this matter will be looked upon with much interest.

"FOLLIES" GIRL SUES WRITER

CHICAGO, July 24.—Vera Forbes, formerly "Follies" chorus girl, filed suit for divorce against her husband, Raymond W. Klages, song writer, in the Superior Court last week, charging that he was cruel and failed to provide for her support. Klages married Miss Forbes February 8, 1921.

Miss Forbes introduced Peggy Udell, also a chorus girl, to Jack Montgomery, college student, while the "Follies" was playing in Philadelphia last season. Montgomery and Miss Udell taxied to a small town in Maryland and were married. Later Montgomery filed suit for annulment of the marriage, charging that he was intoxicated at the time of the ceremony. Miss Udell has filed suit against her husband for slander because of this and other charges.

"My husband's songs were not selling well at the time of our marriage," Vera Forbes stated last week. "There wasn't much money coming in, so I wanted to help out by returning to the stage. He remonstrated and then became abusive and we separated." She did not say whether her husband's songs had ever sold well, mentioning the name of one of them, "Underneath the Dixie Moon."

E. C. MILLS ON VACATION

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, left Friday for Shelter Island, where he will spend the week. Although ostensibly a vacation trip, Mr. Mills will also study several problems on hand relative to the music publishing industry.

BIG INSTRUMENTAL CATALOGUE

With the additional release of two more series of piano solos, Jack Mills, Inc., now has one of the largest solo catalogues of any publisher of popular music. One of the series is by William James and includes "Fishing for Flats," "Moonlight Follies," "Rosette," "Breaking the Piano," "Trinity Bell" and "Beautiful Eastern Star."

Another series is by George Fairman and includes mostly, syncopated well known classics: "Silence and Fun," "Syncopated Butterfly," "Scarf Dance" and "Polish Dance." Three other solos are "The Finger Wrecker," by Bert Dickson; "Venetian Rag," by Donald Heyward, and "Love Notes," by James Francis McHugh. Several other solos are in the catalogue in addition to the series by Zez Confrey.

MUSIC MEN ON OUTING

The mechanical managers of music publishers and recording companies held their annual outing at Joe Smallwood's resort at Glen Cove, Long Island. The usual ball game had to be omitted on account of the weather, but other entertainment was put on by Paul Specht, Billy Jones, Ernest Hare, Max Kortlander, Ed Chrystie, Pete Wendling and others.

FISHER SUES JACK STROUSE

Fred Fisher, Inc., music publishers, brought suit last week against Jack Strouse for $125, alleged to be due on a promissory note dated January 5, 1921. The note was for $200, only $75 of which has been paid, it is stated in the papers on file in the Third District Municipal Court.

ANSWERS REMBUSCH LETTER

In answer to the form letter sent out to 1,000 movie exhibitors and trade papers by Frank Rembusch, in which he attacked the American Society of Composers, Authors and Publishers, the Society through its general manager J. C. Rosenthal brands the statements made by Rembusch as wrong.

Mr. Rembusch is head of the F. J. Rembusch Enterprises which controls twelve motion picture houses in Indiana, and at present is being sued for infringement of copyright for having played copyrighted music without paying a performing license fee, at his theatre in Marion, Indiana.

"To begin with," said Mr. Rosenthal to a reporter for the CLIPPER, "the statement that our attorney Nathan Burkan is friendly with Sidney Cohen of the motion picture theatre men's organization, is absolutely false.

"On behalf of the Society I wish to deny Mr. Rembusch's statement that the Department of Justice has opposed the A. S. C. A. and P. actions, or that the Federal authorities would like reverse claims of the music trust.

"If Mr. Rembusch believes that members of the United States Senate or House of Representatives will repeal the copyright law," continued Mr. Rosenthal, "the opportunity is presented to him in the bill now pending in the Senate Committee.

"The Society regards criticisms of music in his repertory in the same light as other statements made by Rembusch who apparently has been caught using the Society's music.

"As to the contention that the Society has no moral right to collect the tax, Mr. Rembusch fails to substantiate his contention with any logical reasoning. Furthermore, if he believes that the motion picture theatre owner is responsible for popularizing music, we suggest that they stop using numbers belonging to our members and see whether it affects the sale of sheet music. As to the statement that our members should pay theatre owners for playing their music, we repeat our invitation to refrain from infringing on our works, and such circumstances will occasion no complaint about being 'hauled' into Federal Courts.

"Apparently Rembusch is laying the foundation for collection of funds and not having any reason upon which to assume sentiment for his scheme he again uses the old "Music tax question," upon which to hang his hat and coat, but we fear that the peg will prove to be a weak one for his plans.

"The invitation which we have extended to all motion picture theatre owners for a conference has not been productive of a single reply. We would welcome full, frank and fair discussion any time it suits the convenience of Rembusch or any theatre owners.

"We are confident that we can convince him, or the movie men who share his opinions, that they are wrong."

FEIST K. C. MGR. IN NEW YORK

Harry Kessel, Kansas City manager for Leo Feist, Inc., spent last week in New York and now is at Atlantic City. After a rew days at the resort he will return west. This is Kessel's first visit to New York, which he declared is "some town."

WRITES BANJO SOLOS

Harry Reser, banjoist and composer, has written two banjo solos for Jack Mills, Inc., entitled "Crazy Joe" and "Pickin's," which the Mills house have added to its list of solos for instruments.

COAST MUSIC MAN IN NEW YORK

H. C. Johnson, Pacific Coast representative for Leo Feist, Inc., is in New York for a week or two. Mr. Johnson came east to Chicago to visit his father, who is severely ill, and then came on to N. Y.

COPYRIGHT CONFERENCE CALLED

As the societies interested in copyright matter agreed at their last London congress to postpone the scheduled Madrid conference, the societies have been invited to attend the "International Conference for Musical Performance and Copyrights," to be held in Berlin, Germany, September 26-28th, 1922. The meeting is to be held under the presidency of His Excellency Mr. V. Koerner, late director of foreign affairs, who has had the invitations to the congress sent out. Among the societies in the United States that have been invited to attend is the American Society of Composers, Authors and Publishers.

With the invitation extended to the A. S. C. A. P. is a request for the society to prepare a paper on every question of the agenda, which was attached, especially that of legislation in their country and any desired reforms. Special rapporteurs, said the invitation, will be appointed to sum up the contents of the different papers submitted by the various societies.

According to the London Reglement six months notice must be served when a conference is to be held and invitations extended. As the suggestion was but recently made that the congress be held in Berlin the usual six months notice could not be observed and the different copyright organizations given that much time to prepare their papers on questions of the agenda.

The agenda attached to the invitations are:

1. The protection of musical performing rights in different countries.
2. The international protection of musical performing rights. Desirable reforms.
3. The protection of mechanical rights in different countries.
4. The international protection of mechanical rights. Desirable reforms.
5. The introduction of a uniform protection of a term of fifty years.
6. The organization of a permanent office of the societies for the protection of performing and mechanical rights.

Section 9 of the London Reglement provides for questions other than contained in the agenda to be discussed only with the consent of all society representatives in attendance, etc.

It has not yet been definitely decided by the American Society of Composers, Authors and Publishers to send a representative to the congress in Berlin in September.

CONRAD AT SARANAC LAKE

Con Conrad left for Saranac Lake, where he will spend the summer in an effort to prevent a recurrence of an old illness. Mr. Conrad returned recently from a European trip and apparently was in the best of health.

VACATION FOR LEVY

Sammy Levy, of the Waterson, Berlin & Snyder professional department, left for Saratoga Springs, where he will rest a month as ordered by his physician.

Harry Hock, of the same department, returned last week from a two-week trip.

RINGLE ON VACATION

Dave Ringle, manager of the professional department of the McKinley Music Company, is on vacation this week, which he is spending at a rod and gun club at Rockaway Beach.

JERRY KERN IN LONDON

Jerome Kern, composer, sailed last week for London where he is to write the score of a new music comedy. Steve Jones, the arranger, sailed with him.

MAX WINSLOW RETURNS

Max Winslow, of Irving Berlin, Inc., returned Saturday from Europe where he had been for the past few weeks.

BURLESQUE

NINETEEN SHOWS WILL OPEN EARLY

PRELIMINARY TIME BOOKED

Fifty per cent of the shows on the Columbia Circuit will play preliminary time this year, the regular season's opening will be August 27 in the West and the 28th in the East, as announced in THE CLIPPER last week.

Nineteen shows will play early dates.

James E. Cooper's "Keep Smiling" will open on Saturday night, August 19, at the Gayety, Montreal, and play there the following week, and will open August 17 at the Gayety, Boston. The "Social Maids" play the Gayety, Buffalo, a week ahead of time opening there, August 21, going to Rochester the week following.

"Talk of the Town" opens at the Empress, Chicago, the 20th, for a week, then going to the Gayety, Detroit, the week of the 27th. "The Temptations of 1923" opens at the Imperial, Chicago, the 20th, and goes to the Empress the week of August 27.

Sam Howe's "new show" opens at the Gayety, St. Louis, on the 20th, and goes to the Gayety, Kansas City, the following week. Dave Marions' "American Girl" opens August 12, Saturday night, and plays the following week at the Colonial, Cleveland. The week of the 20th they play the Olympic, Cincinnati. The week of the 27th is the open week between Cincinnati and St. Louis.

Dave Marions' Own Show opens on the 20th at the Colonial, Cleveland, and plays the Olympic, Cincinnati, the week following. Ed E. Daley's "Broadway Brevities" will open at the Gayety, Pittsburgh, on August 19, and opens the regular season at the Lyric, Dayton, August 27. The Sidman shows has the Gayety, Washington, the week of August 20, and goes to Pittsburgh the following week.

Maurice Cain and Danny Davenport's "Mimic World" opens at the Palace, Baltimore, the 21st, and play there the following week, going to Washington the week of August 27. James E. Cooper's "Big Jamboree" opens at the Casino, Saturday night, August 19, and stays there the following week, going to the Palace, Baltimore, the week of the 28th.

The Frank Finney Revue will open at Waldron's Casino, August 21, and will play there the following week, jumping from there to open the Majestic in Scranton, the 28th. Hurtig and Seamon's "Greenwich Village Revue" opens at the Columbia, New York, August 14; the week of August 21 will find them at the Gayety, Boston, and the week of August 28 at the Grand, Worcester.

Lew Talbot's "Wine, Woman and Song" opens at Hurtig and Seamon's, August 12; the week of August 21 they are booked for the Empire, Providence, and the following week they play Waldron's Casino, Boston. Sim Williams' "Radio Girls" will open at Miner's Bronx, August 19, and stay there the following week, going to Providence the week of August 28.

Billy K. Wells' "Bubble Bubble" opens at the Orpheum, Paterson, going to the Majestic, Jersey City, the following week. The Reeves show opens at the Casino, Brooklyn, August 12. Miner's Empire, Newark, August 21, and Paterson the week of August 28.

"You'd Be Surprised" opens the Empire, Brooklyn, Saturday night, August 19, and goes to Newark the week of August 28. Billy Watson's new show opens at the Columbia, New York, the week of August 21, and goes to the Casino, Brooklyn, the week after.

According to the present arrangements, the other shows will open at the regular time stated in our last issue.

KOENIG HAS THE LYRIC

LOS ANGELES, Cal., July 22.—Bill Koenig, associated with R. W. Saunders, now controls the Lyric Theatre, a large motion picture house in the Huntington Park section of this city. Koenig for many years managed the Gayety Theatre in Minneapolis, which has played the Columbia and American Burlesque Circuit at various times. He severed his connections with the house at the close of last season.

LEE KRAUS HAS A SON

An eight pound boy arrived at the home of Mr. and Mrs. Lee Kraus Tuesday, July 11. Mrs. Kraus was known on the stage before her marriage as Olive Abbott, daughter of Harry Abbott, old time circus and burlesque agent. The latest reports are that mother and son are doing finely.

MRS. JENNINGS IN SANITARIUM

OTISVILLE, N. Y., July 24.—Mrs. Lottie Jennings, widow of the late William V. Jennings, former burlesque manager and show owner, is stopping at Dr. J. R. Cahill's Sanitarium here, due to poor health. It is said that she will be here for about six months.

DAVE KINDLER WITH "BON TONS"

Dave Kindler has been placed under contract to appear in the "Bon Ton" show during the coming season. This will be Kindler's first burlesque appearance in several seasons. He has been whistling his way through vaudeville.

BILLIE BARNETT TO MARRY

Billie Barnett, sister of Dot Barnett, last season with the Cabaret Girls, is to be married to Carl Reinhardt, a merchant of Kansas City, early in September. Miss Barnett was with the same show with her sister several years ago.

QUITMAN MANAGING THE COHAN

Max Quitman is managing the Geo. M. Cohan Theatre for Max Spiegel. The "In the Name of the Law," a feature picture, is there at present. Quitman will manage one of the units on the Shubert Circuit for Spiegel this season.

WILLIAMS GETS FRANCHISE

Griff Williams, who for several years was connected with the Gus Hill office, has been given a franchise to produce a show over the newly formed Mutual Circuit. Williams is now lining up his show.

YOSTE IS GAYETY MANAGER

Harry Yoste will manage the Gayety, Minneapolis, this season, which will play the Columbia attractions. Yoste has been managing shows for Gus Hill for a number of years.

WALDRON BUYS "TOWN TOPICS"

Charles Waldron, owner of the "Frank Finney Revue" on the Columbia Circuit, recently purchased the entire production of "Town Topics," which will this season be seen with his show.

CAST CHANGE AT OLYMPIC

The cast this week at the Olympic, New York, includes Johnny Weber, Scottie Friedel, Ray Paine, Flossie Everett, Margie Pennetti, Wenn Miller and Sue Milford.

LYCEUM OPENS IN OCTOBER

PATERSON, N. J., July 17.—The Lyceum Theatre will open in this city about the middle of October with the Frances McGrath Stock Company, with all new people.

PLUNKETT FOR "LIGHTS OUT"

Cy Plunkett, last season with Mollie Williams' Show, has been signed with "Lights Out," a Broadway show, by Chamberlain Brown.

MUTUAL SHOWS TO CARRY SCENERY

FRANCHISE HOLDERS WANT MORE MONEY

At a meeting of the officials of the Mutual Burlesque Association last Thursday, it was decided that the shows playing that circuit would carry their own scenery, also a carpenter.

This was rather a sudden shock to the franchise holders, when they learned of the additional expense that had been shouldered on them. As their end of the show, after producing it and paying for the costumes of the chorus had to be taken from the two hundred dollars a week allowed them, they did not think it fair that they should be called upon to pay for a production as well, out of this money.

The house is to pay the salary of the carpenter who will travel with the show and it has been suggested by several of the franchise holders of shows that instead of the shows being allowed $950 for salaries, that the amount should be $1,000, or fifty dollars more which would help to cover the cost of the scenery.

It would be impossible to get a new production for a show on this circuit for less than $2,500 it is claimed and should a second hand production be used, it would have to be re-painted, changed around and if in any fair condition would cost anywhere from $500 to $1,500. So an allowance of $50 a week would just about cover this cost.

As the original idea was, for the house to furnish the scenery for the shows, a scenic artist's weekly salary would be about $100, which the house saves, by the new arrangement. The house owners would no doubt readily agree to this extra amount for the owners of the shows. It is up to the circuit to make some such arrangement for the protection of the show owner.

A meeting was called for Tuesday, while we are going to press, in the new offices of the circuit when it is said, this matter would be taken up. At this meeting a list of the houses and franchise holders may also be given out.

Up to Monday, eight franchises for shows had been given out, according to one of the officials, but all the franchises for shows will be awarded before the last of the week and at the same time the contracts for all the houses on the circuit would be signed and in the hands of General Manager Al Singer.

Franchise holders were busy all last week engaging principals, for the shows, several have already filled up their casts and only awaiting the start of rehearsals which is said will be about August 14. Each show will carry seven or eight principals, sixteen chorus girls musical director, carpenter and a manager, in case the franchise holder can not manage the show himself.

The route will be ready early next week.

At the meeting Tuesday G. W. Mannheim of Cleveland, who controls fifteen houses in the Middle West, Ed Lothrop of the Howard, Boston, Dr. Tunnison, owner of the Lyric, Newark, were present.

"Hauk" Goldenberg, of Milwaukee, was in town last week. "Hauk" wants to play the shows of the Mutual Circuit this season.

DIEHL IS WATSON SHOW MANAGER

Harry Diehl will manage Billy Watson's show on the Columbia Circuit this season.

MORE ROSTERS FILLED

The roster of the Frank Finney Revue include Frank Finney, Ed Jordan, Belle Mallette, Billy Harris, Mary MacPherson, Nell Vernon and the Three Voices, a singing trio. Frank Pierce will manage the show; Gene Halley, leader; Joe Williams, carpenter; Arthur Kelly, props, and Eddie Brennan, electrician.

Sam Howe's Show: Sam Howe, Eddie Dale, Helen Tarr, Mabel Lea, Vera Desmond, Butler Mandeville, Violet Buckley and Hunter, Anglo and Hunter. Executive staff: Sam "Pool" Lewis, manager; Fred Rounds, musical director; Babe Saxe, carpenter; Claude Warrington, electrician, and Fred Nolan, props.

Geo. Peck's "Jazz Babies," Mutual Circuit: Scottie Friedel, George Broadhurst, Andy White, Betty Palmer, Art Powers, Irene Powers, and another soubrette to fill.

Dave Marion Show: Bob Dailey, McManus and McNulty, Gaby Lesley, Edw. Davis, Rene and Florence, Gordon Bennett, Milly Reha, Abe Gore and the Standard Trio. Executive staff: Jack McNamara, manager; Walt Leslie, agent.

Dave Marion's "American Girls": Dan Coleman, Chas. McCarthy, Inez de Verge, Charles Raymond, Arthur Dunn, Alma Bauer, Jeanette Buckley, Anna Propps and the American Trio. Executive staff: Bob Travis, manager; Nat "Baron" Golden, agent.

Matt Kolb's "Follies and Scandals," Mutual Circuit: Joe Forte, Ernie Mack, Arleen Rogers, Ray Kolb and Gale Brandell; second comedian and soubrette to fill.

Fred Clark's "Let's Go": Marty Collins, Jack Pillard, Eddie Hall, Roy Mapes, Tilijon and Rogers, Doris Meredith, Betty Moore and Rose La Vere. Executive staff: Fred Clark, manager; Herbert Jeske, musical director; Paul Rielly, carpenter; Johnny Connell, props, and Chas. Wertheimer, electrician.

SIGN FOR "MULLIGAN FOLLIES"

George Gallagher has signed the following for his "Mulligan Follies" on the Shubert Circuit this season: De Haven and Nice, Joe Towel, Margaret Merele, D'Arville Sisters, Arthur Brown, Bon Ami Troup and the Nine Broadway Flappers.

LEWIS TO MANAGE SHOW

Sam Lewis, last season manager Majestic Theatre, Jersey City, will manage the Sam Howe Show this season on the Columbia Circuit.

HEXTER IS GAYETY MANAGER

Billy Hexter has been appointed manager of the Gayety Theatre, Pittsburgh. Hexter has been managing the Empire, Cleveland, the past few seasons.

SIGN FOR "MAIDS OF AMERICA"

Don Trent and Blanche Barnett have been signed for the "Maids of America" company on the Columbia Circuit.

CLOSE STOCK ENGAGEMENT

Kitty Warren and Jackie Wilson, two favorites at the Olympic, have closed a long Spring engagement in stock at that house. Miss Warren closed a fourteen-week run last Saturday night; Miss Wilson closed the Saturday night before, working a week less.

MATT KOLB ON AUTO TRIP

Matt Kolb, producer of the stock shows at the Olympic, left New York Tuesday for an auto trip. He will be gone a week or ten days. It's the first vacation he has had in several years.

MADISON WRITING "FOLLIES" BOOK

James Madison is writing the book for William S. Campbell's "Youthful Follies" on the Columbia Circuit this season.

Early in SEPTEMBER the CLIPPER Will Publish a

Special Opening of the Season Number

It will contain special articles and news of interest to the entire theatrical world.

An announcement in this issue will be read by managers, agents, producers, artists, and performers the world over.

Advertising space at the regular rates. An early reservation will assure a good position.

Send your copy in now!

THE CLIPPER

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

NEW YORK CITY

Palace—White Sisters—George Le Maire & Co.—Nat Nazarro, Buck & Bubbles.

Riverside—Fred & Al Smith—Jack Hanley—The Weak Spot—Eva Shirley—Diamond & Brennan—Ethel McDonough—De Wolf Girls.

81st Street—Al Striker—Marino & Martin—Barrett & Farnum—Bronson & Reese—Snow, Columbus & Doctor.

Broadway—Alice DeCamo—Rule & O'Brien—Mullen & Francis—D. D. H.—Laura & Billy Dreyer.

Coliseum (First Half)—Fridkin & Rhoda—Gorman Bros.—Frank Monroe & Co. (Second Half)—Reed & Selman—Quixey Four.

Franklin (First Half)—Little Yoshi & Co.—Hart & Rose. (Second Half)—Tanaki Duo—Villeni Bros.—Toto.

Fordham (First Half)—Tanaki Duo—Castleton & Mack—Hamilton & Darnee—Quixey Four. (Second Half)—Bradbury & Santley—Harriet Hempel & Co.

Jefferson (First Half)—Villeni Brothers—Bob Anderson & Pony. (Second Half)—Bigelow & Clinton—J. Rosamond Johnson & Co.

Regent (First Half)—Bigelow & Clinton—Breen Family. (Second Half)—Alton & Allen—Frank Monroe & Co.

Franklin (First Half)—Bradbury & Santley. (Second Half)—Gail Wendell—Walter Manthey & Co.

BROOKLYN

Orpheum — The McIntyres—Lou Tellegen — Juliette Dika—Little Cottage—Ruth Budd.

Bushwick—Jean & White—Maud Earl—Mark McDermott—Hawthorne & Cook—Marshall Montgomery—Billy Glason.

Far Rockaway (Second Half)—Bob Anderson & Pony—Ivan Bankoff & Co.—Ted Lewis & Jazz Band.

ATLANTIC CITY

"Dreams"—Ona Munson—Van & Schenck—The Sharrocks—Bryan & Broderick—Lester Allen—Langford & Fredericks—Crafts & Haley.

BOSTON

Keith's—The Meistersingers—Welch & Norton—Lockett & Lynn—Grace Hayes—"Thank You, Doctor"—Rose Seedon & Brother.

PORTLAND, MAINE

George Alexander & Co.—King & Irwin—P. George—Leon Varvara—Ryan, Weber & Ryan—Mason & Cole.

PHILADELPHIA

Keith's—Josephine & Hennings—Ruby Royce—Irene Franklin—Chas. Irwin—Robbins Family—Melnette Duo—Demarest & Collette—Warden Bros.—Jack Donahue.

WASHINGTON

Keith's—The Le Grohs—Kennedy & Berle—Wm. Seabury.

ORPHEUM CIRCUIT

CHICAGO

State Lake—Emma Carus & Co.—Gilbert Wells—Bobby McLean—Johnny Singer & Dolls—Zelayo—McCarthy & Sternard—Lew Dockstader—Howard & Sadler.

Majestic—Creole Fashion Plate—Olcott & Mary Ann—Hedegus Sisters—La Mont Trio—Norton & Melnotte—Three Melvins.

LOS ANGELES

Orpheum—John Steele—Sewell Sisters—Richard Corburn & Co.—Billy Beard—Three Dannois Sisters—Keno, Keyes, Melrose—Kane & Herman—Mildred Harris.

Hill St.—Trixie Friganza—Grace Nelson—Niobe—Lola & Senia—Jackie & Billie—5 Minstrel Monarchs.

KANSAS CITY

Main St.—Heras & Willis—Mason & Shaw—B. C. Hilliam—Chas. Wilson—Leon & Co.—Ramsdells & Seyo.

MINNEAPOLIS

Hennepin—Rossow Midgets—Hugh Johnson—Three White Kuhns—Ned Norworth—Ted Lorraine & Co.—McDonald Trio.

MILWAUKEE

Palace—Shireen—Bob Murphy—Murry Volk—Pinto & Boyle.

SAN FRANCISCO

Orpheum—Crane, Wilbur & Co.—Stan Stanley—Murray, Kissen & Co.—Bird Cabaret—Harry Fox—Cook, Mortimer & Harvey—Redmond & Wells—Emilie Lea.

Golden Gate—Jack Clifford—Martin & Moore—The Showoff—Murray & Garish—Four Camerons—Herbert Brooks.

F. F. PROCTOR

Week of July 24, 1922

NEW YORK CITY

Fifth Avenue (First Half)—Mel Klee—Toney George & Co.—Tarzan—Stars of Yesterday—Jay & Milt Britton—Francis Arms. (Second Half)—Jason & Harrigan—Toto—Joe Laurie, Jr.

58th St. (First Half)—Al Shayne—Sherman & Pierce—Byron & Langdon—Devlin's Revue—Jack Hedley Trio—Shone & Squire. (Second Half)—Fairfield Four—Willie Smith—Lucky & Harris—Fridkin & Rhoda—Van & Vernon—Juggleland—Kelly & Bower Twins.

125th St.—Flashes from Songland—Morley Sisters—Lucky & Harris—Florette. (Second Half)—Tony George & Co.—Al Shayne—Foxworth & Francis—Sovila & Co.

23d St. (First Half)—Hall's Revue—Burman—Fisher & Hurst—Arthur & Morton Havel—Lampinis. (Second Half)—Wm. J. Ward—Carroll Girls.

ALBANY, N. Y.

(First Half)—Gardner's Maniacs—Dancer & Coleman—Brown & Barrows—Chief Caupolican—Fred Ardath & Co.—Mrs. Wilson & Howard. (Second Half)—Neil McKinley—Frank Dobson & Co.—The LeGrohs.

SCHENECTADY, N. Y.

(First Half)—Mrs. Wilson & Howard—Neil & McKinley—Wayne, Marshall & Candy—Frank Dobson & Co.—The LeGrohs. (Second Half)—Dancer & Coleman—Thornton & Squires—Chief Caupolican—Fred Ardath & Co.

ELIZABETH, N. J.

(First Half)—Dunedin & Play—Chas. Tobias—McCarthy Sisters—Beaux & Belles. (Second Half)—Homer Romaine—Innis Bros.—Six Little Darlings.

NEWARK, N. J.

(First Half)—Jay Rosamund Johnson—Hugh Herbert & Co.—Joe Laurie, Jr.—Homer Romaine—Buckridge, Casey & Co.—Monroe & Grand—Barry & Whitledge. (Second Half)—Stars of Yesterday—Arnold Daly & Co.—Harry & Emma Sharrock—Tarzan—York & King—Smith & Strong.

MT. VERNON, N. Y.

(First Half)—Tierney & Donnelly—George Le Maire & Co.—Carroll Girls—H. & E. Sharrock—Montambo & Back. (Second Half)—J. Rosamond Johnson—Alman & Howard—Monroe & Grant—McCarthy & Stenard.

YONKERS, N. Y.

(First Half)—Haney & Morgan—Sliding Billy Watson—Harry Breen—Novelty Perettos—Walter Manthey & Co.—Snitz, Moore & King. (Second Half)—Zuhn & Dreis—Morley Sisters—Flashes from Songland—Devlin's Revue.

B. F. KEITH VAUD. EXCH.

Week of July 24, 1922

NEW YORK CITY

Broadway—Tanaki Duo—Gene Morgan—Donegan & Allen—Swift & Kelly—Vokes & Don—Kelly & Pollock—Current of Fun—Frank Bush—Reddington & Grant.

Jefferson (First Half)—Alice DeCamo—Earl & Mathews—Cunningham & Bennett—Bowers, Walter & Croker—Claudia Coleman—Bob Hall—Breen Family. (Second Half)—Hart & Rose—Wm. Edmunds & Co.—Marion Coates—Millership & Gerard—Ben Smith—La Sylves.

Franklin (First Half)—Bob Anderson & Pony—Warden & Marks—Jarrow—Allman & Howard—Lockett & Lynn. (Second Half)—Roder & Dean—Bradbury & Scully—Mullen & Francis—D. D. H.—Breen Family.

Regent (First Half)—Roder & Dean—Jason & Harrigan—Walter Edmonds & Co. (Second Half)—Perez & Marguerite—Bard Mathews—Josephine Harrison—Jarrow—Walter Manthey & Co.—Bob Anderson.

Coliseum (First Half)—La Sylves—Bradbury & Scully—Mullen & Francis—Millership & Gerard—D. D. H.—Ching Lee Sing. (Second Half)—Elly—Helen Merotti—Sliding Billy Watson—Stan Stanley & Co.—Laura & Billy Dreyer.

Fordham (First Half)—Elly—Bigelow & Clinton—Sherman & O'Rourke—Patricola—Adolphus & Co. (Second Half)—Ulis & Lee—Halor & Redford—Claudia Coleman—Bowers, Walter & Croker.

Franklin (First Half)—Downey & Claridge—Marion Coates—Harry Hayden & Co.—Innis Brothers—Margaret Severn & Co. (Second Half)—Bigelow & Clinton—Sherman & O'Rourke—Bert Walton & Co.—Adolphus & Co.

Far Rockaway—Autumn Trio—Sully & Houghton—Patricola—Geo. Le Maire & Co.—Bob Hall.

Harlem Opera House (First Half)—Zuhn & Dreis—Melody Sextette—Juggleland. (Second Half)—Montambo & Nap—Pantheon Singers—Sherman & Pierce—Bobbe & Nelson—Mel Klee.

BROOKLYN

Greenpoint (First Half)—Foxworth & Francis—Wm. J. Ward—Sevila & Co.—Van & Vernon. (Second Half)—Thornton & King—Haney & Morgan.

Prospect (First Half)—Arnold Daly & Co.—Aoto—Williams & Taylor. (Second Half)—Marino & Martin—Tierney & Donnelly—Royal Gascoynes—Melody Sextette—Fisher & Hurst.

BOSTON

Van & Belle—Norton & Russell—Lydia Barry—Lou Tellegen—Morris & Shaw—Diane & Rubini—Marshall Montgomery—Leon Varvira—Barnold's Dogs.

BALTIMORE

Irene Franklin—Desco Retter—A. & E. Pritchard—Vincent Bros.—O'Neil & Flippen—Charles Irwin—Sultan.

DETROIT

Trip to Hitland—Howard & Sadler—Kluting's Animals—Lozey & O'Connor—Lee & Cranston—Maurice Diamond & Co.—Cross & Santara—Sig. Friscoe.

PHILADELPHIA

Eva Shirley & Band—Stella Mayhew—Alcyo & Lucelle Sheldon—Creole Fashion Plate—Great Johnson—Tracey & McBride—McCarton & Marrone—Jack Norton & Co.

PORTLAND, MAINE

Frank Monroe & Co.—Sandy Shaw—Toto Hammer & Co.—Big City Four—Ford & Goodrich—Almont & Dumont.

WASHINGTON

Ivan Bankoff—Raymond Hitchcock—Demarest & Colette—Van Hoven—Wm. Ebs—Bernard & Garry—Bessy Clifford.

RICHMOND AND NORFOLK

Ben Bernice—Langford & Fredericks—Quixey Four.

NORFOLK AND RICHMOND

John & Nellie Olms—Nifty Three—The Cellmates—Bob Albright & Co.—Veronica & Hurl Falls.

SYRACUSE

Berto & Melvin—Anna Frances—Mary & Anna Clarke—Cavanaugh & Everett Co.—Roy & Arthur.

CLEVELAND, O.

108th Street—Kay, Hamlin & Kay—Raymond Bond & Co.—Hector—Beatrice K. Eaton—Osborne Trio.

PATERSON

(First Half)—Lucky & Harris—Leonard & Rose—Cantwell & Walker—Three Voices. (Second Half)—Devine & Williams—Hall's Revue—Floretto.

NEW LONDON

(First Half)—The Rickards—Gene Sothern—Alton & Allen—Bobby Randall—Runaway Four. (Second Half)—Anthony & Adams—Margaret Padula—Fotter & Seamon.

MORRISTOWN

(Second Half)—Chrystie & Magee—Earl Cavanaugh—Al H. Wilson—Stanley Birnes.

PITTSBURGH, PA.

Kaplan & Wells—Innis & Ryan—McCarthy & Stenard—Frank Mansfield—Dale & Young—Warwick Trio—Garry Owen & Co.—Bellis Duo.

HOLYOKE

(First Half)—Ziska—Three Harmony Hounds—Clifton & DeRex—Harry Connelly & Co.—Billy Gleason—John S. Blondy & Co. (Second Half)—Reilly, Koeney & Reilly—Brown & Barrows—Jean Sothern—Gardner's Maniacs.

TRENTON

(First Half)—Little Yoshi & Co.—Baker & Barnett—Mavon, Ladd & Co.—Pierce & Ryan—Tickle Toe. (Second Half)—Paul Nolan & Co.—Vine & Temple—Runaway Four.

ATLANTIC CITY

(First Half)—Kitaros Japs—Howard Connors—Bailey & Cowin—Blackstone.

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SHENANDOAH

(First Half)—Marvel & Fay—Applegate & Mack—Jeanette Childs—Wilber, Sweatman & Co. (Second Half)—Carmen Ercelle—Strand Trio—Dunn Sisters—Redford & Winchester.

HAZELTON

(First Half)—Carmen Ercelle—Strand Trio—Dunn Sisters—Redford & Winchester. (Second Half)—Marvel & Fay—Applegate & Mack—Jeanette Childs—Wilbur Sweatman & Co.

LANCASTER

(First Half)—Paul Nolan & Co.—Checkmates—Vine & Temple—Fairfield Four. (Second Half)—Mavon, Ladd & Co.—Baker & Barnett—Tickle Toe.

ELMIRA

(First Half)—Henodee Troupe—Joe Martini—Roger Gray & Co.—Perloff's Gypsies. (Second Half)—Adroit Bros.—Ray Kassar—Harry Burns & Co.

NEW BRITAIN

(First Half)—Anthony & Adams—Douglas & Earl—Helen Vincent—LaFleur & Portia. (Second Half)—Bowman & Gibson—Brotherhood of Man—Three Kirkillos.

NORTH ADAMS

(Second Half)—Betty Washington—Three Harmony Hounds—Carney & Carr—John S. Blondy & Co.

CONEY ISLAND

Henderson's (First Half)—Johnson Bros. & Justa—Crafts & Haley—Bobbe Nelson—Margaret Padula—Three Kirkillos. (Second Half)—Two Ladellas—Herman Berrons—Sully & Houghton—Gene Granese & Co.—Miller & Lynn.

BOSTON

Boston—Kay Neilan—Reed & Tucker—Mason & Cole—Al Raymond—Jano & Miller.

Scollay Square—James & Edith James—Pisano & Bingham—Lambert & Fish—Dotson—Four Bell Hops.

Washington Street—Officer Hyman—Mattylee Lippard—Saxton & Farrell—Wylie & Hartman—Hanlon & Clifton.

LYNN

(First Half)—Adams & Morin—The Weak Spot—Lew Wilson—Morton, Jewell & Co. (Second Half)—Hetty Reat & Bro.—Wild & Hill—Chung Hwa Four—La Fleur & Portia.

NEW BEDFORD

(Second Half)—Adams & Morin—Weak Spot—Lew Wilson—Morton, Jewell & Co.

POLI CIRCUIT

Week of July 24, 1922

BRIDGEPORT

Poli (First Half)—Wolford & Borgard—William Moore & Co.—Seven Military Girls—Blackface Eddie Ross—Tamarakis. (Second Half)—Electro—Princess Winona—Apple Blossom Time—Hawthorne & Cook—Oh You Sheik.

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WILKES-BARRE, PA.

(First Half)—Warden Bros.—Fid Gordon—Al K. Hall & Co.—Ray W. Snow & Marine—Wood's Comedy Circus. (Second Half)—Lawton—Nat & Jackie Farnum—Kroner & Griffin—Pepper Box Revue—LeMaire & Williamson—Doctor Shop.

HARTFORD, CONN.

(First Half)—The Heynoffs—Annette—Apple Blossom Time—Sallee & Rebels—Danny Dogan & Co. (Second Half)—Shelby Trio—Julia Ring & Arthur Novell—Paul Corvin—Gene Barnes & Co.—Ben Welch—Nanon's Birds.

NEW HAVEN, CONN.

Palace (First Half)—Nippon Duo—Princess Winona—Billy Dale & Co.—Fox & Britt—Dance Follies. (Second Half)—Gray Sisters—Wm. Moore & Co.—Seven Military Girls—Blackface Eddie Ross—Tamarakis.

WATERBURY, CONN.

(First Half)—Shelby Trio—Paul Corvin—Julia Ring & Arthur Novell—Hawthorne & Cook—Gene Barnes & Co. (Second Half)—The Heynoffs—Annette—Fox & Britt—Billy Dale & Co.

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SPRINGFIELD, MASS.

(Full Week)—B. A. Rolfe Revue.

WORCESTER, MASS.

(First Half)—Gray Sisters—Petty Reat & Bro.—Oh You Sheik—Foster & Seamon—Nanon's Birds. (Second Half)—Wolford & Bogard—Nippon Duo—Sallee & Robles—Dance Follies—Edna Aug & Co.

SCRANTON, PA.

(First Half)—Lawton—Nat & Jacie Farnum—Kramer & Griffin—Pepper Box Revue—LeMaire & Williamson—Doctor Shop. (Second Half)—Warden Bros.—Fid Gordon—Al K. Hall & Co.—Ray W. Snow & Marine—Wood's Comedy Circus.

ORPHEUM, JR.

Week of July 31, 1922

CINCINNATI

Palace—Belle & Wood—Villani & Villani—Petticoats—Ball & Moore—Joe Bennett—Seven Family Troupe.

DAYTON

Keith's—Fiske & Fallon—Schwartz & Clifford—Three Whirlwinds. (Second Half)—The Vanderbilts—Cameron & O'Connor.

DETROIT

La Salle—Scott & Christie—Wm. Armstrong Co. (Second Half)—Fiske & Fallon—Three Whirlwinds.

GRAND RAPIDS, MICH.

Ramona — Seebacks — Fern & Marie — Boyce Combe—Joe Bernard Co.—Billy Clifford—Hickey Bros.—"Juvenility."

ST. LOUIS, MO.

Grand—Gabbert Duo—Jos. Regan & Co.—Four Kings & Dad—Hector—Ethel Parker & Co.—The Four of Us—Eldridge, Barlow & Eldridge—Pearson, Newport & Pearson—Lavere & Collins.

KANSAS CITY, MO.

Globe—Delzell & Franco—Vyvyan & Kastner—Eastman & Moore—Galvin & O'Connor—An Artist's Dream. (Second Half)—Lucien Lucca—Glencoe Sisters Revue—Coden & Luken.

(*Continued on page 25*)

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MISS FARRAR SUES FOR $9,600

Geraldine Farrar has commenced another action against her husband, Lou Tellegen. The latest is for $9,600, which the prima donna alleges she loaned him in cash and which he has not repaid.

Tellegen filed a general denial of indebtedness, alleging that any money borrowed from Miss Farrar had been returned and the debt was "duly paid." Miss Farrar, however, claims that she has no knowledge of any payment and asked for a bill of particulars. Justice Donnelly denied the motion to have the husband file the bill.

There are five loans allged by Miss Farrar totaling the $9,600 which she sued for, and are as follows:—$2,000, January 17, 1918; $6,000, February 20, 1919; $100, March 28, 1921; $500, June 3, 1921, and $1,000, July 1, 1921.

The action reveals that Max D. Steuer has been retained as attorney for Tellegen.

ACTRESS DENIED ALIMONY

Mrs. Margaret A. Black, motion picture actress, brought suit for a separation last week from Bela S. Black, an importer. Supreme Court Justice Erlanger denied her demand for $150 a week alimony and $200 counsel fees, pending prosecution, after reading affidavits submitted by her husband's attorneys. Black stated that he was greatly humiliated by the mention of his wife's name in the Ward case. Mrs. Black claimed that she met Ward only on one occasion.

THOMPSON IS EQUITY PLAYERS' DIR.

Woodman Thompson, whose designs for plastic settings attracted great attention at the recent International Theatre Exhibition in London, has been appointed Scenic Director for Equity Players, Inc., which has leased the Forty-eighth Street Theatre.

The staff of officials of Equity Players, who are now occupying space in the offices of Equity on West Forty-fifth street, will move into the offices over the Forty-eighth Street Theatre on August 1st.

FILM CAUSES BOY TO SHOOT

MIDDLETOWN, N. Y., July 25.—George Murray, aged nine, of this city, was watching a moving picture show at the Stratford Theatre here the other night in which gun play was exhibited. During the picture he put a pistol to his head and discharged a blank cartridge, wounding himself behind the ear and suffering some powder burns. Physicians, on questioning him, learned that he had become so interested in the action that he imagined himself one of the actors and went through the motions of the leading character, becoming so excited that he finally shot himself. His wound is not dangerous.

GRACE LA RUE FOR VAUDEVILLE

Grace La Rue is after a long absence returning to vaudeville and next week will headline the bill at the Garden Pier, Atlantic City.

LOWENTHAL IS A. E. A. MEMBER

Fred Lowenthal, of Chicago, who is the attorney there for Equity, has been made Honorary Lay Member of the organization for his efforts in its behalf.

PORTIA SISTERS

GLADYS AND VENUS, ONLY AND ORIGINAL WORLD'S GREATEST FLEXIBLE MARVELS

Inventors and originators have always been credited as being Men and Women of brains, and the fruits of their endeavor are protected by the government through the patent and copyright departments at Washington, D. C. But with the actor it is different. It is not often that an original trick or piece of business, a name that represents the stock in trade of the act using it, can be protected by copyright or patent and some actor that has been a part of the act, working under salary, can walk out, use the name, tricks and other business of the act to the disadvantage of the rightful owners. This is the case of the **PORTIA SISTERS.** There are acts using the name, faking the trick, and playing at theatres ahead of them. In the case of **GLADYS** and **VENUS,** it takes but one sight of the performers and the business they do, to convince the most skeptical, that they stand alone in their line of work.

NOW—Week of July 24—RIVERSIDE, New York

"WILD OATS LANE" SEEN

ATLANTIC CITY, N. J., July 24.—"Wild Oats Lane," by George Broadhurst, was presented for the first time at Wood's Theatre, with Maclyn Arbuckle in the star role of an Irish priest, Father Joe. The play revolves around this character, with the result that the offering is more a character study than a play.

Mr. Arbuckle is an endearing Father Joe, and free from the hypocrisy that might go with the ministerial garb. A shade too much feeling would have spoiled both the play and the actor, and on the other hand, a shade too little would have the effect of falling short of the author's purpose. But Mr. Arbuckle draws the lines of distinction with the touch of a real artist.

The plot of the play concerns a little town whose families are separated ironically into two classes, "The Lilly Whites" and the "Purple Irises." Father Joe ministers to the souls of both, and his job is a hard one with a girl of the "Lilly White" class when she comes to grief through a boy of the "Purple Iris" class. As a result the situations become involved.

Although most of the play falls on the shoulders of Mr. Arbuckle, the supporting cast do their work unusually well. Some of the characters are worthy of honorable mention, including Richard Barbee as the "Up and Down Kid," Daniel Davis as "Jimmy the Fox," Edna May Oliver as "June," and Leah Peck as "Sweet Marie." Hope Sutherland played the part of a "glad girl" of the Pollyanna type and put her refreshing personality into the role.

ERLANGER TO DO KALMAN OPERA

Early next season A. L. Erlanger will present Emmerick Kalman's successful operetta, "Die Bajadere," which is the outstanding musical comedy hit of continental Europe. It will be called "The Dancing Girl," and will open in Philadelphia around the middle of September, after which it will be brought into New York.

The book of the American version will be by William Le Baron, and Bud De Sylva is writing the lyrics. The story of the piece is of the love of an Indian Prince for a Parisian actress and his unusual method of winning her. Vivienne Segal will play the title role, and others in the cast are Thorpe Bates, Charles Judel, John T. Murray, Vivian Oakland, Colin Campbell, Ruth Lee, Helen Grennelle, George Graham, Mortimer White and Princess Whitedeer.

PLAY FOR MADGE KENNEDY

Madge Kennedy will not return to motion pictures next season as she originally intended, but will again be seen on the legitimate stage under the direction of John Golden, in a new play called "Spite Corner." It is a comedy written by Frank Craven, and will open at the Savoy Theatre in Asbury Park on August 7th.

LEROY **MORTON** AND **BROWNE** KITTY

LOEW CIRCUIT **"A BREEZE FROM DIXIE"** DIR. BERT JONAS

LALLA SELBINI AND **BERT ALBERT**

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BIG NOVELTY ACT

VERNON STRASSELL

WONDER SEAL

This Week, July 24-26 State

July 27-30 American

Dir. FRED. STRASSELL

"STRUT MISS LIZZIE" TANGLES

"Strut Miss Lizzie," the all-colored musical revue at the Earl Carroll, which is alleged to have been taken by Carroll from several of its owners, will continue for several weeks more, it was stated by the management on Saturday night, as business is picking up, although the co-operatively working company were given but little money at the end of the week. The members of the company, however, are strong for taking a chance on the future, and look with great hope upon the coming to Greater New York of several thousand negro Elks, who will convene at Newark, N. J., during the first week in August.

The affairs of "Strut Miss Lizzie" have been in a tangled condition for two weeks, and the trouble came to a head last week with the filing of a suit by several incorporators of Strut Miss Lizzie, Inc., the concern which owns the show, against Earl Carroll and the Earl Carroll Realty Company, for $25,000, alleging that Carroll deliberately walked away with their property. The "Boy Producer," who became famous for his appeal to the public two years ago to support his play, "Lady of the Lamp," because the big managers were out for his blood and were forcing him to the wall, is accused of having "maliciously conspired and wrongfully deprived the corporation of its interest in the show by entering into a secret arrangement with Henry Creamer, of the team of Creamer & Layton," writers and first producers of the show.

Saturday morning City Marshal Van Leer appeared at the Earl Carroll Theatre and replevined $300 worth of small stage properties on a writ obtained by a man named Greenberg on an assigned claim. These properties were easily replaced, however, for the matinee.

James Carroll, brother of Earl and his representative at the theatre, stated that Billy Minsky and Arthur Lyons, the two incorporators and stockholders of Strut Miss Lizzie, Inc., who have begun the suit, had failed to provide for the salaries due the members of the company, and that Earl Carroll had stepped in and helped out Creamer by making new arrangements so that the show could continue.

"The original owner of this show was an incorporation," he said. "An eight weeks' agreement for the occupancy of the Earl Carroll Theatre was signed by Arthur S. Lyons as president of Strut Miss Lizzie, Inc. By the terms of this agreement the backers of the show were to give to the house first money up to $3,400 per week. On account of the engagement in midsummer, during unsettled weather conditions, the house management made this special rental proposition, which is $600 less than the usual rental and running expenses of the theatre.

"The company came in on Monday, July 10, and the opening performance gave every evidence of success. There is no doubt about the merit of the show. When it started on the co-operative plan, so that these people could get some money for themselves and get somewhere with the show, we cut that $3,400 down to $2,500, with the understanding that if any one else took over the show—any one outside of the co-operative crowd—we reverted to our original contract. That contract held good if the parent owners came back and resumed the management.

"I'll tell you why we did this. These actors and chorus people have been left so flat we couldn't help feel sorry for them. There are fifty-one in the troupe and really they have got a splendid show. The ostensible owners have shifted back and forth so much that I can't tell who they are now. All I know is Strut Miss Lizzie, Inc.

"Why should they leave this valuable property in the air when a few thousand dollars would carry them safely over the hot spell is more than I know. Not a solitary one of them has been around here since last Friday. The active participants say they are not on any papers.

"None of the members of the company received a nickel of salary last Saturday a week ago. But I'll say this for them: For cleanliness, decency and dignity of deportment I have never seen their equal in a theatre. They are really remarkable along those lines.

"Since last Tuesday, the day of the big rainstorm, the receipts have been fairly good. I don't know what transaction resulted in the appearance of the City Marshal last night. He replevined some little stuff, but that didn't stop the show."

"I was one of the original organizers of the Creole Producing Company," stated Henry Creamer, who is acting as business manager, "but when the name was changed to Strut Miss Lizzie, Inc., I was left out of the business calculations for some reason. They told me I would get my stock tomorrow, any day, but I never received my certificates. No, sir, I'm still waiting for said stock. The show opened $2,500 in the hole. Whenever there is a deficit they say I am the owner of the show, but when business is looking up nobody knows me at all. Somebody else steps in."

FOX PLAYERS BACK FROM ITALY

Violet Mersereau and the company that has been making "Nero" and "The Shepherd King" abroad for William Fox returned last week from Rome. With the exception of Miss Mersereau, who made a flying trip home last Christmas, the company has been in Europe for more than a year.

J. Gordon Edwards, the director, did not return, but went to Paris to confer with Mr. Fox, where the latter has arrived after his visit in London with A. S. M. Hutchinson, the author of "If Winter Comes," which the Fox organization is filming as a special for the coming season.

The conference of Edwards and Fox will probably result in further plans for special productions of the "Nero" and "The Shepherd King" type. Mr. Fox left the entire company for "If Winter Comes" at London and Canterbury, where scenes are already being taken. With Harry Millarde as the director, all exteriors of the adaptation of the famous novel will be made on their orginal sites in England, the interiors being reserved for the New York studios. Percy Marmont and Ann Forrest are the principals of the cast.

There are ten in the little group returning from Italy, and every one was glad to get back to the United States. Many of them had been in various sections of Europe and Africa since their departure from American shores.

HOPPER'S FIFTH WIFE SUES

Mrs. Hedda Hopper, fifth wife of De Wolf Hopper, began an action for divorce in the Queens County Supreme Court last week. Mr. Hopper who is now playing in Baltimore was not present in court when the case was called

The divorce was asked for on statutory grounds, but no mention of a correspondent was made by Mrs. Hopper, who will ask for the full custody of her son, De Wolf Hopper, Jr., who is seven years of age.

Mrs. Hopper lives at Douglas Manor, L. I., and has been separated from Mr. Hopper for about a year. He makes his home at the Lambs' Club. The couple were married on May 8, 1913, at Riverside, N. J.

The present Mrs. Hopper is the comedian's fifth wife. His first wife was Ella Gardner, a second cousin on the mother's side of the family. The second was Ida Moscher. Edna Wallace was the third, and her marriage took place back in the days of "Wang." Nella Bergen, the prima donna, was the fourth wife.

Mrs. Hopper is an actress and appeared as the country girl in "The Country Boy," and succeeded Ina Claire in the prima donna role of "The Quaker Girl." When she was married she retired to private life for several years. Since then she has appeared in motion pictures and last season was in the cast of "Six-Cylinder Love."

HUMAN VOICE ON THE SCREEN

A number of students of the Columbia Summer School, mostly teachers from other states, witnessed a demonstration last week of a new invention by means of which the human voice can be photographed and screened, the sounds being reproduced as the pictures are flashed. Dr. F. B. Jewett and John Mills, both of the Western Electric Company, presented the demonstration.

A projecting machine, the stereopticon-oscillograph, was used and the demonstration accomplished by transferring the voice waves as they were transmitted by Mr. Mills electrically over a telephone circuit to the light by means of delicately balanced mirrors. These light beams were then projected upon a motion picture screen, appearing in the forms of waves and varying in intensity, amplitude and character as the voice of the speaker varied in vowel and consonant sounds.

Mr. Mills explained that by photographing and analyzing the voice waves projected upon the screen experts were able to contrive new designs and to improve upon the transmission qualities of telephone circuits, especially in long distance cable circuits, line balances and electrical features, which must be extremely exact if the human voice is to be heard intelligently.

By means of the oscillograph it is possible to determine the relative audibility of various words and expressions. The vowel "o," it was pointed out, is the easiest human sound to understand, as illustrated by the word Chicago, the final vowel of which produced on the screen a marked broadening of the light in contrast with the weaker effects of the other letters.

A feature of the demonstration was the use of college yells, "Harvard," with its broad vowel sounds, leading in magnitude of light impressions. Yale, Columbia, Chicago and other university yells were shown on the screen, where the sound impression made by Yale was noticeably weak.

BAKER HAS BUSY SEASON

Prof. Walter Baker of the Capitol Stage Dancing and Musical Studios at 939 Eighth avenue, is having one of the busiest Summer seasons since the establishment of his business over three years ago.

Among his recent graduates are: Dolly Manuel, who will shortly be seen on the vaudeville stage in a new act; Edna Hathaway of Chicago, who is booked for one of the Hazzard Short new shows; Marian Caddick, who has come to learn the latest from the Professor, so that she might inaugurate it in her home town studio in Providence; Blossom Le Velle of Chicago, who will appear in a New York Production this Fall; Helen Campbell of Bayside, L. I., who comes to learn some new steps for amateur Summer shows at this seashore resort. The professor has just booked Billy Sharp for a series of six new buck dances.

The largest group of artists ever assembled in one school has just been graduated from the Walter Baker school, which shows clearly that Prof. Baker will have full use of his new building on 72nd street next Spring.

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JIMMIE COOPER

AND HIS

BEAUTY REVUE

PLEASE REPORT FOR REHEARSAL MONDAY, AUG. 7, 1922—10:30 A. M. at 133 WEST 45th ST. RIVERS STUDIO. Can use six good looking show girls and four lady wrestlers.

Marcy Kauber please call at once. Office: 1007 Columbia Theatre Bldg., New York. Phone, Bryant 7045.

WANTED

Principals and Chorus Girls

Apply BILLY VAIL, Gen. Mgr.

The S. W. MANHEIM AMUSEMENT ENTERPRISES,
Priscilla Theatre, Cleveland, Ohio

CALL CALL

All People Engaged for

RUBE BERNSTEIN'S

BROADWAY FLAPPERS

Kindly report for rehearsal TUESDAY MORNING, August 1st at 10 A. M. at MAENNERCHOR HALL, 203 E. 56th St., near 3rd Ave. Acknowledge call to IRVING BECKER, Suite 807, Columbia Theater Bldg., 47th St. & 7th Ave., New York.

CALL CALL

All People Engaged for

ED. E. DALEY'S

BROADWAY BREVITIES

on the Columbia Circuit kindly report for rehearsal Monday morning, July 31 at 10 A. M., Gayety Theatre, Broadway and Throop Ave., Brooklyn. Take Broadway L at Canal St. to Lorimer St. Station.
Can use a few more chorus girls that can wear real costumes.
Acknowledge this call to ED. E. DALEY, Room 807, Columbia Theatre Bldg. 47th Street and 7th Ave., New York City

CALL CALL

CHORUS GIRLS ENGAGED FOR

HURTIG & SEAMON Attractions

Please report for rehearsal at PYTHIAN HALL, E. 125th STREET AND MADISON AVE., Monday morning, JULY 31, 10 A. M.. Wanted, GOOD CHORUS GIRLS. Kindly acknowledge this call to

MAURICE CAIN

HURTIG and SEAMON Office, Room 309 Strand Theatre Building, Broadway and 47th St., N. Y.

LAKE VIEW INN LAKE WASHINGTON, YULAN, N. Y.

BOATING, BATHING, FISHING. RATES TO THE PROFESSION.

ART MOELLER, Proprietor

RUTH DENICE, Ass't Prop'r.

MAXWELL SHOW REHEARSING

Joe Maxwell's show on the Columbia wheel started rehearsals this week. Among the principals he has engaged are Adele Archer, prima donna; Will Rogers, Marjie Kervin, Joe Parsons, the baritone, and a jazz band of six pieces. The show will be a big revue with "The Ladies' Reducing Parlor" as the comedy feature. Percy Wenrich is writing the music, Ed Madden the lyrics. Dave Bennett is staging the dances, and Joe Maxwell will do the producing.

"HELLO COLUMBIA" NEW SHOW

Jacobs and Jermon will call their new show on the Columbia Circuit this season, "Hello Columbia."

ROSE FORD SIGNS

Rube Bernstein has signed Rose Ford as prima donna of his "Broadway Flappers" and Aaron and Kelly, a colored specialty act.

THE WARDS HAVE A BABY

A baby daughter arrived at the home of Mr. and Mrs. Marty Ward in Brooklyn, July 15. Both mother and daughter are progressing finely. Ward is signed with his partner, Johnny Bohlman, for the "Greenwich Village Revue," which opens the Columbia in New York, August 14.

LEEMING DOING SPECIALTY

Artie Leeming is now doing his singing and dancing specialty in "Spice of 1922" at the Winter Garden, in conjunction with his other work in the show. His specialty went in Monday night and went over very big.

BENTLEY FOR "TOWN SCANDALS"

Harry Bentley, Hebrew comedian, has been signed by Irons and Clamage for their "Town Scandals."

AT LIBERTY AT LAST

CHAS. W. LA VINE, Jr.

Youngest Character Man in Burlesque and Acrobatic Dancer
Two Seasons With Al Reeves
Address 253 W. 55th St., New York
Representative—BEN HASTNGS, 116 W. 45th St., New York City

CALL CALL

WILLIAM K. WELLS

BUBBLE BUBBLE

All people engaged for the above show, kindly report for rehearsal Monday, July 31, at 10 A. M., at Terrace Garden, 58th Street, near Third Avenue, New York.
Can use a few more dancing mediums, who must be good looking.
Acknowledge at once.

WILLIAM K. WELLS,
Columbia Theatre Building, 3rd Floor, 47th St. & 7th Ave., New York

ATTENTION—CALL—ATTENTION

Rehearsals for CHAS. H. WALDRON'S

FRANK FINNEY REVUE

WILL START MONDAY, JULY 31
AT TERRACE GARDEN
155 E. 58th St. (Near 3rd Ave.), at 10 A. M.
Chorus Girls of Medium Size Wanted. Long Season Assured.
Salary, $30; everything furnished.
F. S. PIERCE, Suite 701 Columbia Theatre Building

WANTED

PRINCIPALS OF ALL KINDS FOR THE

FOOTLIGHT FROLICS

Playing the Mutual Burlesque Circuit. Also Chorus Girls—some Red Heads for my "Titian Trippers." Good dancer, colored, for Bit, Carpenter and Leader.
CHARLES TAYLOR, Room 802, Columbia Theatre Building, New York

Wanted for **Jazz Babies Burlesque Co.**

Principals and Chorus Girls call or address GEO. PECK, Room 403, Columbia Theatre Building, Broadway, New York City

VAUDEVILLE BILLS

(Continued from page 25)

TOPEKA, KANS.

Novelty—Allen & Lee—Laura Marsh—L. Wolfe Gilbert & Co.—Moher & Eldridge. (Second Half)—Delzell & Franco—Vyvyan & Kastner—Eastman & Moore—Calvin & O'Connor—An Artist's Dream.

OMAHA, NEBR.

Empress—Lucien Lucca—Glencoe Sisters' Revue—Coden & Luken. (Second Half)—Blanchon—Davis & Walker.

NORFOLK, NEBR.

New Grand (Aug. 4 and 5).—Walzer & Lee—Jean Jackson Trio.

PANTAGES CIRCUIT

Week of July 31, 1922

WINNIPEG, MANITOBA

Four Roses—Hudson & Jones—Valentine Vox—Brown Trio—Davis McCoy—Robyn Adair Co.

GREAT FALLS AND HELENA, MONT.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonesettis.

BUTTE, ANACONDA AND MISSOULA

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

SPOKANE, WASH.

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

SEATTLE, WASH.

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

VANCOUVER, B. C.

Three Belmonts—Crane Sisters—Ferry Corwey—Caledonian Four—Willard Mack & Co.

TACOMA, WASH.

Victoria & Dupree—Charlie Murray—Springtime Frivolities.

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PORTLAND, OREGON

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schichtl's Marionettes.

TRAVEL

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coscia & Verdi.

SAN FRANCISCO

Pettit Family—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

OAKLAND, CAL.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

LOS ANGELES, CAL.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

SAN DIEGO, CAL.

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telaak & Dean.

LONG BEACH, CAL.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

SALT LAKE CITY, UTAH

The Pickfords—Bowman Bros.—Clinton & Cappell—Whipple Huston Co.—Novelle Bros.

OGDEN, UTAH

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

DENVER, COLO.

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

COLORADO SPRINGS AND PUEBLO, COLO.

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KANSAS CITY, MO.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

MEMPHIS, TENN.

Farrell & Hatch — Futuristic Revue — Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Cuby—Moran & Wiser.

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MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Prince Sergei—Montgomery & McLain—Bent & Clare—Take It Easy—Lewis & Brown—Lee, Tracey & Co.—Walsh, Reed & Walsh—Cooper & Simon. (Second Half)—La Force & Mansfield—Lind & Kelgard—Songs and Scenes—Chan Tock & Yen Wah—Francis & Hume—Cliff Edwards.

Boulevard (First Half)—Walters & Gould—Old Timers—Lewis & Rogers. (Second Half)—Roy & Helen Walzer—Officer Hyman—Take It Easy—Green & Blyler—Don Valerio Co.

Delancey St. (First Half)—Wonder Seal—Henrie Sisters—Mack & Reading—Honeymoon Ship—Lind & Kelgard—Donals Sisters. (Second Half)—ElRoy Sisters—Wheeler & Potter—Old Timers—Carl & Emma Frabel.

Greeley Square (First Half)—Carl & Emma Frabel—ElRoy Sisters—Officer Hyman—Dublin Trio—Coughlin & Taylor. (Second Half)—Leonard-Morrison & Harte—Mack & Reading—Hal Johnson & Co.—Renard & West—Donals Sisters.

National (First Half)—Helen Miller—Roy & Helen Walzer—Leila Shaw & Co.—Wheeler & Potter—Farrell-Taylor Trio. (Second Half)—Martin & Brown—Henry Sisters—Lee, Tracy & Co.—Warren & O'Brien—Chas. Ahearn Co.

Orpheum (First Half)—Foley & Spartan—Florence Perry—Reilly & Rogers—Broken Promise—Green & Blyler. (Second Half)—Leo Zarrell Duo—Bent & Clare—Honeymoon Ship—Frazer & Bunce—Dublin Trio.

State (First Half)—Black & White—Baker & Burnett—Howard & Lewis—Bob Nelson—Glasgow Maids. (Second Half)—Rekoma—Norman & Saul—Arthur & Lydia Wilson—McCormack & Winchill—Gypsy Songsters—Bob Nelson.

Victoria (First Half)—Rekoma—Hal Johnson & Co.—Kranz & White—Zaza & Adele. (Second Half)—Wonder Seal—Shea & Carrell—Henry B. Tooner & Co.—Howard & Lewis—Romas Troupe.

Ave. B. (First Half)—Evans, Reynolds & Kay—Harry White—Hanlon & Clifton. (Second Half)—Louis Parshley—Dreon Sisters—Milo, Mitchell & Milo.

BROOKLYN

Fulton (First Half)—The Lytells—Chan Tock & Yen Wah—Warren & O'Brien—Gypsy Songsters. (Second Half)—Florence Perry—Baker & Barnett—Walsh, Reed & Walsh—Bryant & Stewart—Black & White.

Gates (First Half)—Leonard—Morrison & Harte—Henry B. Toomer & Co.—Frazer & Bunce—Romas Troupe. (Second Half)—Paul Shine & Co.—Walters & Gould—Farrell-Taylor Trio—Coughlin & Taylor—Zaza & Adele.

Metropolitan (First Half)—Don Valerio & Co.—Cook & Vernon—Cliff Edwards—Geo. Libby & Marie Sparrow. (Second Half)—Wyoming Trio—Adams & Thompson Sisters—Kranz & White.

Palace (First Half)—Louis Parshley—Dreon Sisters—McCormick & Winshill—Milo, Mitchell & Milo. (Second Half)—Evans, Reynolds & Kaye—Hanlon & Clifton.

SPRINGFIELD

(First Half)—Maxon Morris—Shea & Carroll—Adams & Thompson Sisters—Armstrong & James—Lee, Zarrell & Co. (Second Half)—Cronin & Hart—Kennedy & Davis.

BOSTON

(First Half)—Alexander Bros. & Evelyn—May McKay & Sisters—Dan Downing—Taylor, Macy & Hawks—Krayona & Co. (Second Half)—Evans & Massard—Orville Stamm—Katherine Stang & Co.—Chas. & Sadie McDonald.

BUFFALO

Harvard & Bruce—Driscoll, Long & Hughes—Morgan & Grey—Sossman & Sloan.

LONDON, CAN.

(First Half)—Joe Kelso—Wahl & Francis—Clifford & Leslie. (Second Half)—Van & Emmerson—Wilson & Kelly—Eddie Clark Co.

MONTREAL

Obala & Adrienne—Irene Treville—Hart, Wagner & Eltis—Weston & Eline—A Day at the Races.

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Col. Diamond & Granddaughter—Ubert Carleton—Jack Walsh & Co.—Altyna Carbone & Co.—Dennis Brothers.

PROVIDENCE

(First Half)—Evans & Massard—Orville Stamm—Katherine Stang & Co.—Chas. & Sadie McDonald. (Second Half)—Alexander Bros. & Evelyn—May McKay & Sisters—Dan Downing—Taylor, Mack & Hawks—Krayona & Co.

TORONTO

Franchini Brothers—Monte & Lyons—Frank Cornell & Co.—Grace Cameron & Co.—Cameo Revue.

BALTIMORE

Le Veaux—Earle & Edwards—Jones Family.

NEWARK, N. J.

Dailey Brothers—Gordon & Delmar—Fred La Reine Co.—Harry Hines—Camia & Co.

CIRCUS

Barnes, Al. G., Show—Wheeling, W. Va., 26; Parkersburg, 27; Huntington, 28; Charleston, 29.
Gollmar Bros. Circus—Marysville 26; Fairbury, Neb., 27; Nebraska City, 28; Wahoo, 29.
Hagenbeck Wallace Shows—Lancaster, O., 26; Chillicothe, 27; Portsmouth, 28; Ironton, 29.
Howes—Cut Bank, Mont., 26; Havre, 27.
Main, Walter L.—Glen Cove, 27; Hempstead, 28; Far Rockaway 29; Asbury Park, N. J., 31; Toms River, Aug. 1; Bridgeton, 2; Pleasantville, 3; Mellville, 4.
Ringling Brothers, Barnum and Bailey Combined.—Grant Park, Chicago, 22-30.
Robinson, John—Pawhuska, Okla., 26; Tulsa, 27; Bartlesville, 28; Cushing, 29.
Sells-Floto Shows—Colorado Springs, 26; Greely, 27; Cheyenne, Wyoming, 28; Casper, 29; Thermopolis, 30; Billings, Mont., July 31; Livingston, Aug. 1; Butte, 2; Missoula, Aug. 3; Sand Point, Idaho, 4; Spokane, Wash., 5.

FRAWLEY LEADS COAST GOLF

SAN FRANCISCO, July 24.—The annual golf tournament held under the direction of the A. G. Spalding company for actors playing the Orpheum circuit who appear in this city, and for employees of the Orpheum and Golden Gate theatres, is now being held at the Lincoln Park golf course. Bill Frawley, of Frawley and Louise, is leading this year's entries with a low score of 80. Milbur Mack won last year's tournament with a score of 78, so Frawley's chances for this year look bright.

Tom Dingle, who is with Harry Carroll's Revue, is second thus far among this year's entries, with a score of 84. Henry Singer, western representative for the Orpreum Circuit, and Harry Campbell, manager of the San Francisco Orpheum, have also entered the contest and will go around the course in two weeks.

LOVE AT FIRST SIGHT

Gordon Dooley, twenty-three years old, and Martha Morton, eighteen, of the Four Mortons, were secretly married at City Hall on Wednesday of last week.

The ceremony unites two of the best known families in vaudeville and came as the culmination of a whirlwind courtship lasting less than ten days.

The young couple first met on the stage of the Orpheum Theatre on the Monday matinee of July 10, and it was love at first sight.

There will be a church ceremony in the near future. Dooley is now with the act of Dooley and Coogan, and Martha, known as "the prettiest girl in vaudeville," is with the Four Mortons.

TRIXIE FRIGANZA IN FILMS

SAN FRANCISCO, July 22.—Trixie Friganza, who is playing this week at the Golden Gate Theatre, will begin work next week on her first five-reel motion picture, a comedy, in which she will be starred. She will make several other pictures.

Next week Miss Friganza, who is proving a big card in Frisco, will play the Hill Theatre in Los Angeles, having already played two weeks at the Orpheum Theatre.

She will reopen in vaudeville on August 30 in Salt Lake City, her bookings carrying her up until June, 1923.

BLANCHARD FIRM NAME CHANGED

The firm name of C. M. & Evelyn Blanchard has been changed to Blanchard & Feeley.

Mathew Feeley has been connected with film and dramatic work for the past ten years, and is well known in those branches of the profession.

The firm will produce vaudeville acts as well as handle and produce legitimate and motion picture productions.

MORRIS GETS INDIAN PLAY

William Morris, who returned to this country on the S. S. *Homeric* last week, brought with him a new Indian play written by Narengian Pal, son of an East Indian ruler, which he intends to produce here next season. The cast will be made up entirely of East Indians. The play deals with the political problem of India, and offers a solution.

Morris will also arrange for Sir Harry Lauder's tour in this country. Lauder will arrive here in September.

RUBINI AND DIANE MARRY AGAIN

Jan Rubini and Mlle. Diane, who appear together in their own vaudeville act, were married to each other for the second time last week at City Hall. The pair had previously been married, and were together for four years, when they were divorced. Following the divorce they had split their act. Rubinj went on a concert tour while Mlle. Diane entered pictures. They reopened together for a vaudeville tour six weeks ago, with last week's marriage ceremony as a result.

HARRY ROSE RETURNS

Harry Rose returned to New York from Europe last week, where he had been touring for several months. Rose intends to open his own night club, and states that he has brought over an idea which will make his place entirely different from the various night clubs or dance places in New York at present.

TUREK ACT ALL SET

Tiny Turek, sister of Sol Turek, Loew booking man, will have in her new vaudeville act the following people: Emmett Merill and Tom Craven, who appeared last year with Bessie McCoy Davis; Frank Blyler, tenor, and Eddie Tucker, pianist. Harry Walker is putting the act together.

LEVY BOOKING COAST HOUSES

SAN FRANCISCO, July 24.—Since the Hippodrome and other former Loew houses reverted to the Ackerman & Harris management they have been getting acts from the Bert Levy booking office, which has been giving satisfaction to both managers and patrons.

ACTRESS STARTS BEAUTY SHOP

SAN FRANCISCO, Cal., July 22.—Evelyn DeFrayne, who appeared last season with Anne Vivienne, doing a sharpshooting act over the Orpheum Circuit, has given up the stage and is now conducting a beauty parlor in the Pantages Building here.

ACT IS HELD OVER

Libby and Sparrow, who opened a new dance act at Far Rockaway last Monday for three days, were held over for the entire week and shared headline honors with Savoy and Brennan.

BARR TWINS FOR UNIT

The Barr Twins have been placed under contract to appear in one of the Shubert vaudeville units during the coming season. They played the Shubert Vaudeville Circuit last season.

VAUDEVILLE OUT OF GRAND

CHICAGO, July 22.—The New Grand Theatre, Evansville, formerly booked out of the Orpheum Jr. here, will not play vaudeville the coming season; instead, stock will be featured at this house.

BREEN FAMILY ACT TO SPLIT

The act of the Breen Family is soon to split. Miss Nellie Breen, the daughter is going in "The Passing Show" and the son, with "The O'Brien Girl."

MADISON'S BUDGET No. 18
Costs only ONE DOLLAR but is worth a hundred. It contains a profuse assortment of really great monologues, parodies, double routine for two males and male and female, 200 single gags, a number of minstrel first-parts with finale, a sketch for four people and a screaming tabloid comedy for nine characters, etc. Send orders to L. J. K. HEIL (Business Agent, MADISON'S BUDGET), 1052 Third Ave., New York.

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and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, FRANK A. BRADY, *Professional Manager* 1547 BROADWAY, NEW YORK CITY

BEN BROWN SIGNS

Ben H. Brown, for three seasons musical director for Tom Sullvan's "Mischief Makers," has signed with Jacobs & Jermin for one of their shows this season.

SIGN FOR "GAIETY GIRLS"

Grif Williams has signed for his "London Gaiety Girls" on the Mutual Circuit, Benny Small, Webb Sisters, Sue Milford and Larry Francis.

The town's principal topic is conversation is

HAMTREE HARRINGTON

The vest pocket Bert Williams, the principal comedian in "Strut Miss Lizzie," at the Earl Carroll theatre.

SAM GRIFFIN'S MINSTRELS

want carpenter, double stage or band, clarinet band. Also place for one good singer doubling brass. Address Pantages Theatre Bldg., San Francisco.

BOOKED ON COLUMBIA CIRCUIT

Ike Weber booked the following last week with Columbia Circuit shows: Billy Harris with the Frank Finney Revue, Eddie Hall with Fred Clark's "Let's Go," and Violet Buckley with the Sam Howe New Show.

ROSENTHAL ON VACATION

ATLANTIC CITY, N. J., July 22.—Manny Rosenthal and Tenny Helson (Mrs. Rosenthal) are spending a few weeks here. Mr. and Mrs. Rosenthal will be with Hurtig & Seamon's "Greenwich Village Revue" this season.

LOUISVILLE ON COLUMBIA CIRCUIT

As announced in last week's issue of the CLIPPER, the Gayety, Louisville, will be on the official route of the Columbia Circuit when the Circuit opens next month. Louisville will fill in the open week between Cincinnati and St. Louis. Marion, Drew and Campbell's "American Girls" is listed for the regular opening show

NOW IN SIGN BUSINESS

E. M. Semon, former manager of the Englewood Theatre, Chicago, is now in the sign business in Los Angeles, Cal.

TOO GOOD TO BE TRUE

Through a typographical error, the "call" of Sam Howe's Show, last week stated that Mr. Howe would pay the chorus half-salaries during the last week of rehearsals. He wishes to correct this and announces that he will not pay salaries until after the show opens, the same as all other burlesque show managers.

FAY WITH MACK SHOW

Jack Fay will do the advance work for J. Herbert Mack's, "Maids of America," this season. Fay was ahead of the show part of last season.

REDELSHEIMER BOOKINGS

The booking this week for the Gayety, Philadelphia, through Lew Redelshteimer office, includes Chas. Collins, Jack Ormsby, Sydney J. Page, Emma Kohler, Florence Whitford and Babe Almond.

MARY McPHERSON SIGNS

Mary McPherson has been signed as soubrette for the Frank Finney show.

KLARA HENDRICKS RECUPERATING

Klara Hendricks has been discharged from the hospital, where she was successfully operated on recently for appendicitis. She is now resting at her home and will be ready to report for rehearsal of her show next week.

SIGN FOR "KANDY KIDS"

Jake Potar has signed Johnnie Weber and Howard and Howard so far for his "Kandy Kids" on the Mutual Circuit.

BOGARDS HAVE BABY

A bouncing baby boy has arrived at the home of Jim and Flo Bogard. The little one arrived July 14.

LOTTIE FORBES

one of the youngest art teachers of the Middle West, after spending several weeks in New York, left last Saturday for her home in St. Louis. While in New York Miss Forbes spent much of her time visiting several of the dramatic art and singing schools. This clever young lady is at the head of the Lottie Forbes School of Expression in St. Louis; she has recently received a number of enticing offers from managers to join their shows, but at present is unable to accept anything on account of having a school of one hundred children studying under her direction at the Studio Building, Taylor and Olive streets, in the city of St. Louis.

Miss Forbes has had considerable experience on the speaking stage as well as in the silent dramas and received very favorable criticisms from well known dramatic critics. In fact, Mr. Massen, David Belasco's stage director, highly praised Miss Forbes' dramatic ability and predicts a great future for her.

A Mary Pickford type with luxurious brown eyes and a touch of titian in her hair, Miss Forbes is an excellent type for a musical or dramatic production. She will be at liberty to accept offers about October first. The city of St. Louis should be proud of little Lottie Forbes, who gave up a stage career, so as to devote her time to her pupils.

LEO ARCH AND VEDA LORETTA

IN TEN MINUTES OF SINGING AND ACROBATIC DANCING LOEW CIRCUIT

C. M. Evelyn BLANCHARDS & FEELEY Mathew

1493 Broadway, New York, N. Y.

We will write you or furnish you with an act, rehearse it, break it in and show it for you. If accepted will get you a route. Come in and talk it over.

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BILLY GASTON & CO.

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Free Storage One Week. STORAGE—OFFICE ALWAYS OPEN—AUTO TRUCKS

FOREIGN LANGUAGE RECORDS

The Emerson Phonograph Company have released their August list of foreign language records in accordance with the new plans of the syndicate which bought the assets of the old Emerson corporation. The list, which is the first put out by the new organization, contains 22 Italian, Russian and Jewish records, comic, folk and operatic selections. Some of them are re-issues.

Offices of the company are on the fifth floor of 206 Fifth avenue, which was formerly the recording laboratory of the Emerson and Regal records.

The foreign department is in charge of Louis D. Rosenfield, well known to the trade and who has been with the Emerson Phonograph Corporation as general recording director for the past five years, and previously for six years with the Columbia Record Company. Before that he was a newspaper man.

For the time being the Emerson company will put out the foreign records only. According to B. Abrams, head of the new organization, in time the firm may put out popular American songs again under the Emerson label.

WONT REPLACE PHONOGRAPH

"The radio will never replace the phonograph," stated Thomas A. Edison, in an interview on his seventy-fifth birthday. "I worked on the radio after the war, using the apparatus we had on our submarines, but I found when I tried it for recording there was too much mutilation of sounds, which is rather difficult to overcome.

"I believe that I have the phonograph close to perfection," he went on. "The piano can now be perfectly reproduced. I am trying to achieve a reproduction of Beethoven's Ninth Symphony, played by seventy-five instruments. I can't say when I shall accomplish it, but I think I can."

ROLLS AND RECORDS

COLUMBIA MANAGERS IN N. Y.

Columbia Graphophone Company branch managers from different parts of the country continue to visit the main office in New York, where they confer with officials on selling and new methods of increasing the sales of Columbia records and machines.

Among the visitors to the home office is George Jarrow, proprietor of the Jarrow Music Shop, in Chicago, who is with a party of friends and like other visitors was shown through the Columbia plant both in New York and Bridgeport. Mr. Jarrow told an interesting story of having sold more than five hundred records in less than four days. Of this amount 250 records of "Stumbling" were sold in two days when the rush was at its height. People were sticking their heads in the door and asking, "Have you got 'Stumbling'?" said Mr. Jarrow.

Other branch managers in New York are: W. S. Parks of Baltimore, S. H. Nichols of Pittsburgh, Fred E. Mann of Boston, H. W. Underwood of Cleveland and Miss M. Gross of Cincinnati.

RECORDING AGAIN

The General Phonograph Corporation's recording laboratories at No. 145 West 45th street, reopened Monday after being closed for three weeks during which time Fred Hager recording manager and employees of the laboratory took their vacation. The offices and recording establishment were redecorated.

Recording is expected to be resumed in a week or ten days, for special releases and for the regular monthly lists for October and later dates.

U. S. ROLL RELEASES

The U. S. Music Company has released its August list of rolls, which contains 23 titles, 19 of which are word rolls and the last three numbers regular rolls. The list follows: 40784, "Keep on Building Castles in the Air"; 40795, "Nobody Lied"; 40791, "Just Because You're You"; 40817, "Old Kentucky Moonlight"; 40818, "Edelweiss Rose"; 40819, "Can He Love Me Like Kelley Can"; 40820, "On a Saturday Night"; 40821, "Gee But I Hate to Go Home Alone"; 40822, "My Sweet Hawaiian Maid"; 40825, "Besebara"; 40824, "Moon River"; 40825, "Rose of Bombay"; 40826, "Rosy Posy"; 40827, 'Nobody Love's Me"; 40828, "Lonesome Mamma Blues"; 40829, "Baby"; 40830, "No Use Crying"; 40831, "Georgette"; 40832, "Hawaiian Nightingale." (The rest are regular rolls.) 10833, "Nobody Lied"; 10834, "Gee But I Hate to Go Home Alone"; 10835, "Goo-Coo," and 19836, "Do It Again."

CAMEO RECORD AT "FOLLIES"

The Gallagher and Shean record made by the Cameo Record Company is the only one on sale in the lobby of the New Amsterdam Theatre where the team is playing in the "Follies." The record was chosen from a long list of all makes.

A special release has been made of (247) "Nobody Lied"—"Just Because You're You," by the Cameo company.

BRITT IN NEW YORK

Addy Britt, Southern representative for the Cameo Record Corporation and Waterson, Berlin & Snyder, is in New York on both business and pleasure.

NEW RECORDING CO. STARTS

Frank Hofbauer, formerly head of the recording laboratories of the Brunswick Record Company, and Harry Marker, formerly of the Emerson and Regal record recording department, have formed a new recording organization known as the H. & M. Recording Laboratories, with quarters on the seventh floor of No. 249 West 34th street.

They are signing contracts to make records and do the recording for several record companies, also to make records for individuals who want disks for their personal use. Both men, who are well known throughout the trade, are equally skilled in laboratory work and fitted up extensive and complete departments at the 34th street address. Most of their work will be for firms who have their recording done on the outside.

KANTNER IS FRISCO MANAGER

P. S. Kantner has been made manager of the Columbia Graphophone's San Francisco branch office by G. W. Hopkins, general sales manager of the company. Mr. Kantner's promotion came as a result of an unprecedented sale of records in his territory while in the capacity of acting manager.

BURNS AT THE ST. LAWRENCE

Edward N. Burns, president of the Cameo Record Corporation, left last week for the Thousand Islands where he will rest for about two weeks and recuperate from a minor operation on his right foot which he underwent recently.

SIEBER ON VACATION

S. L. Sieber, head of the advertising department of the General Phonograph Corp., left Saturday for a ten-day vacation which he is spending at Riverton, N. J.

AL. K. HALL

Wishes to announce that he will not be home this winter. So kindly forward his mail to the following addresses.

READ THEM AND WEEP

Aug.	7th	Broadway	Oct.	9th	Open	Dec.	11th	Minneapolis	Feb.	12th	Rialto, St. Louis
	14th	Philadelphia		16th	San Francisco G. G.		18th	Duluth		19th	State Lake, Chicago
	21st	Detroit		23rd	Hill St., Los Angeles		25th	St. Paul		26th	Indianapolis
	28th	Maj., Chicago		30th	Salt Lake City	Jan.	1st	Maj., Milwaukee	Mar.	5th	Columbus
Sept.	4th	Open	Nov.	6th	Denver		8th	Palace, Chicago		12th	Cincinnati
	11th	Orpheum, San Francisco		13th	Lincoln		15th	Orph., St. Louis		19th	Cleveland
	18th	Oakland		20th	Kansas City		22nd	Memphis		26th	Pittsburgh
	25th	Sacramento and Fresno		27th	Omaha		29th	New Orleans	April	2nd	Buffalo
Oct.	2nd	Los Angeles	Dec.	4th	Sioux City	Feb.	5th	Open		9th	Toronto

April	16th	Montreal	May	7th	Orpheum
	23rd	Boston		14th	Bushwick
	30th	Riverside		21st	Baltimore
				28th	Washington
			June	4th	Philadelphia
				11th	Open
				18th	Palace, N. Y.

CHAS. ALLEN, OF THE BENTHAM OFFICE, IS MY INDIAN GUIDE

PHIL FEIN & TENNYSON FLO

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A BREEZE FROM THE WEST, COME AND ENJOY IT.

DIRECTION—LEWIS & GORDON

WESTPHAL AT RAINBO GARDEN

Frank Westphal's Rainbo Garden Orchestra is playing nightly at the Rainbo Gardens, Chicago. Fred Mann, the proprietor of the gardens, has recently had the place entirely renovated and redecorated, and recently opened a new revue, featuring Kitty Gordon, Lady Beresford, Harry Antrim, Ida Clemons, and Gloria Hildebrand. The revue is called "The Passing Hour" and was staged by Sig Dubin, of Chicago.

Westphal's Orchestra plays during the show and for the dancing. Tommy Rogers and his Syncopators alternate.

REISMAN FOR SARATOGA

Leo F. Reisman and his orchestra, who are now playing for "Good Morning Dearie" at the Globe Theatre, have been engaged to play at the United States Hotel in Saratoga for the racing season. They will open there on August 1 and will play until September. This engagement has been made through arrangement with Charles Dillingham. One of Reisman's orchestras will play for "Good Morning Dearie" while the original combination is in Saratoga. Reisman will return to the Globe in September.

D'AVINO AT CAPITOL PARK

Alfonso D'Avino and his concert band of fifty musicians has been engaged to appear at Capitol Park, Hartford, Conn. During his stay there, afternoon and evening concerts will be given, the repertoire consisting of classical and musical comedy selections.

D'Avino has just concluded a successful engagement at Salvin Rock. While at Capitol Park he will be assisted by Miss Carmela Ippolito, soloist, and Reno Andreini, dramatic tenor.

LLOYD AT SCHROON LAKE

Lloyd's Society Dance Orchestra of six men is playing at the Leland House, Schroon Lake. Lloyd has his hands full trying to accommodate the crowd of publishers and song writers that make this hotel their summer headquarters. Some of those now there are: Sidney Clare, Benny Davis, Henry Santley, Leo Lewis, Benny Bloom, Jos. A. Santley and wife and Gene Geiger.

NOVELTY ENTERTAINMENT

The Versatile Sextette, playing at the Side Show, has something new in the way of caberet entertainment. After dancing hours the sextette rolls a small upright piano on the floor, the members going from table to table and giving special request numbers for individual parties. Many persons prominent in local society have enjoyed the feature during the past few weeks.

HARTMAN AT WOODLAWN

Carl B. Hartman and his dance orchestra are playing at Woodlawn Park, Trenton, one of the largest open air dance halls in the country. During the week this is a seven man combination, being augmented on Saturday nights to twelve men.

During the winter Hartman has an orchestra at Roseland, in Trenton, one of the popular dance halls of that city.

CLEF CLUB IN "GINGER BOX"

The Clef Club Orchestra has been engaged to appear in the new "Ginger Box Revue" at the Greenwich Village Follies. They will have a specialty, called "Pick 'Em Up and Lay 'Em Down," as well as doing their harmony playing and singing. Lou Davis and Harry Richman wrote the specialty for them.

FOR ORCHESTRA

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ORCHESTRA NEWS

WHITEMAN BACK AT PALAIS ROYAL

Paul Whiteman and his orchestra reopened at the Palais Royal, Monday night, although the formal opening of the resort is scheduled for Thursday night, when the new decorations will be officially presented, etc.

The orchestra has been augmented by four more musicians, two of them playing the French horn. It is possible that the orchestra will also be augmented shortly by a string section bringing the personnel of the Palais Royal Orchestra up to eighteen men.

SATTERFIELD PLAYS FOR PEGGY

Tom Satterfield's Orchestra, playing at Martin's Cafe, Atlantic City, besides playing for the dancing, is playing the music for Peggy Marsh and her husband, Buster Johnson, who opened there this week. The orchestra is also playing several South Sea Island tunes for Minerva, the South Sea Island dancer, who has been held over for two more weeks.

CRESSELL BACK FROM EUROPE

LINCOLN, Neb., July 24.—Edward G. Cressell and his original Rag-a-Jazz Band are at present appearing at the Capitol Beach here. They arrived recently from a six months' stay in London. The personnel of the organization at present is: Harold Peterson, Gayle Grubb, Edward Cressell, Robert Le Roy, Leo Daugherty, Donville Fairchild, and Floyd Schultz.

JOE SMITH IN ENGLAND

Joe Smith, who formerly had the orchestra at the Piccadilly Rendezvous, is now in England on his vacation. Smith has signed a five year contract to appear at the Hotel Plaza, starting in the fall. He is reported to have made over $60,000 in Wall Street last year and wanted to lay off for a while.

GOLDMAN PLAYS FOR SAILORS

The Goldman Band, which has made a name for itself at a number of municipal concerts all over the country, is to give a special program on the night of July 25, for the benefit of the sailors at the Seaman's Institute at Jeannette Park. A special program has been arranged, and Lotta Madden will be the soloist.

COLEMAN MAKING RECORDS

Emil Coleman and his orchestra, from the Club du Montmartre, have been making several records for the Aeolian Company, including "Tricks" Zez Confrey's follow up on "Stumbling" and "Coal Black Mammy" the new English society tune.

MILLER OPENING TONIGHT

Ray Miller's official opening, at the Blossom Heath Inn, which was postponed owing to the fact that the talent could not all be gotten together at the one time will be held on Wednesday, July 26. Several surprises are promised.

SCOTT SIGNS FOR SEASON

Wayne Scott and his orchestra, playing at the Café La Vie, have been signed by the management of that restaurant to remain for the coming season. Scott's name is to appear in lights and several innovations will be put into effect.

MACIAS AT CHEVY CHASE

Pete Macias' Orchestra is playing nightly at the upper pavilion, Chevy Chase Lake, Washington, D. C. The Meyer Davis Orchestra also plays at Chevy Chase, but is in the lower pavilion.

DIXIELAND BAND AT BUSONI'S

The Original Dixieland Jazz Band opened last week at Busoni's Danceland, Coney Island, where they will play for the balance of the summer.

"WHERE THEY PLAY"

"Where They Play" the listing of the orchestra that has made Orchestra News in the CLIPPER the guide of every publisher, hotel or café proprietor and agent, will hereafter appear in the first issue of each month, only, owing to the large number of orchestras that desire listing and the amount of news that this would displace.

GOLD GOING ON VACATION

Joe Gold, of the Joe Gold-Jules Levy Orchestra, playing at Roseland, will go on his vacation the end of this week, taking an automobile tour through Saratoga and the Adirondacks, to be gone for three weeks. During his absence Jules Levy will conduct.

LANDAU AT HARBOR INN

Landau's Orchestra of six men is playing at the Harbor Inn, Rockaway Park, featuring the saxophone. The orchestra is versatile, doing some excellent singing in an individual way during many of the numbers.

SONGS WITH STRICKLAND BAND

Charles Strickland and his orchestra, appearing at Reisenweber's, have added several new singing numbers to their repertoire, so as to be able to assist in the new "Bathing Revue" that goes on each night during the wee small hours.

TASILLO AT EAST HARTFORD

Tasillo's Orchestra is playing at Le Bal Tabarin, East Hartford, Conn. This orchestra plays for the dancing nightly, and also for the revue. The musical numbers in the revue, as well as the cast, are changed each week.

SILVERS AT LYNBROOK

Silvers Orchestra of six men is now playing at the Fountain Inn, Lynbrook, Long Island. The melody for most of the dances is being carried by the violin, which is the featured instrument in this combination.

AL SHORT ON VACATION

Al Short, musical director of the Balaban & Katz Theatre in Chicago, was in New York last week on a business trip and is now spending his vacation at his bungalow in New Hampshire.

BOERNSTEIN IN WASHINGTON

Irving Boernstein now has an orchestra of ten men playing at the Hotel Washington, Washington, D. C. This young leader is fast acquiring a following among dance patrons in the Capitol City.

OEHMAN AT GLEN ECHO

Oehman's Joyous Jazzers are playing in the large open air ballroom at Glen Echo Park, Washington, D. C. The orchestra has been engaged for the remainder of the summer.

NIRELLA BAND IN PARK

Joe Nirella and his Greater Pittsburgh Band are playing in the parks and amusement resorts about the Smoky City and for the radio concerts. Besides the band work, Nirella is featuring a vocalist.

WHITEMAN MANAGER RETURNS

Hugh C. Ernest, general manager of the Paul Whiteman, Inc., is back at his desk, after a two weeks' absence due to a broken arm sustained when he slipped on the wet pavement recently.

NOSSOKOFF HAS SEVERAL

John Nossokoff, musical director, of Pittsburgh, has several dance orchestras playing for the various summer society functions in Pittsburg and nearby resorts.

DURKIN ON VACATION

Jim Durkin, who is in charge of the orchestra department at Harms, leaves Saturday on his vacation. Durkin will make an automobile tour through the Catskills and will be gone for two weeks.

SANTLEY ON VACATION

Lester Santley, in charge of the orchestra department for Leo Feist, leaves Friday for a vacation of two weeks which will be spent at the Leland House, Schroon Lake.

SANDERS IN SYRACUSE

Al Sanders, formerly at the Seelbach Hotel, Louisville, now has his dance orchestra of nine men at the Hotel Onondaga, Syracuse, where he will remain for the remainder of the summer.

ORCHESTRA INCORPORATES

The Orlando Orchestra, of New York, has incorporated for $10,000. N. Orlando and J. E. Farrell are the incorporators and E. J. Skelly attorney.

ISHAM JONES IN NEW YORK

Isham Jones, the Chicago orchestra director, is in town for a few weeks and is making his headquarters at the Hotel McAlpin.

VICTOR'S BAND AT RYE

John Victor's Band opened last week at the Rainbow Inn, Rye Beach, N. Y., booked through the Al Herman offices. A revue will open there next week.

BURT CANCELS BOOKINGS

Al Burt, orchestra leader, who recently appeared on the Fox Time had to cancel his bookings owing to severe illness following an attack of ptomaine poisoning.

JUNGHERR AT THE WALTON

Harry G. Jungherr, with an orchestra of six men, is now playing at the Hotel Walton, Atlantic City.

EUGENE WEST HAS ORCHESTRA

Eugene West, song writer and composer, has formed an orchestra and is playing at Lake Sylven, N. Y.

RICHMOND BAND AT BLACK MASK

Jack Richmond's orchestra of six pieces is this summer playing at the Black Mask, a road resort in Tannersville, N. Y.

JUDGMENT AGAINST FAVERSHAM

William Faversham defaulted in an action brought by his mother-in-law, Mrs. Mary Opp, to recover $11,169 she claimed due her, and judgment was entered against him. According to her claim, Faversham and the late Julia Opp, induced her to sign papers in 1903, wherein she released her dower rights in certain property held by her in Seventeenth street, near Rutherford Place, for the release of which she was to have received $24,000. She never received the money, she claims, and sued to have set aside an alleged executors' deed, a quit claim, and two mortgages.

SEEKS TO OUST HAMMERSTEIN

Arthur Hammerstein was directed last week to show cause not later than July 25, before Surrogate Cohalan, why he should not be ousted as administrator of the estate of his former wife, Claire Nagle, who died at Reno while seeking a divorce. He must also show cause why he should not be held in contempt of court for not filing an inventory of her estate, which, according to her father, is worth about $30,000. Hammerstein claims that she left only $1,500. Charles Nagle, the father, has asked for an accounting.

AL MOUQUIN

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LAMBERT AND FISH

Theatre—*Greenpoint.*
Style—*Comedy.*
Time—*Eighteen minutes.*
Setting—*"One." Special.*

Edward J. Lambert, assisted by Miss Minnie Fish, is the billing of this act. Lambert appears in high silk hat, formal black coat, such as is affected by undertakers, and a pair of white duck pants that would fit a man twice his size. He clowns around a bit, and then plays a selection on the piano. He follows with some hokum bits of business and limericks, each of which is good for a laugh. He finally introduces his partner, who appears as a prima donna of an age long past, and they have a comedy music lesson together that is a scream.

Lambert then "hokes" a dramatic recitation, jumping and falling all over the stage while delivering his lines in a most serious manner. This brought a lot of laughs. Miss Fish, who is really Rose Bell, and who formerly was a trapeze performer with Barnum & Bailey, then offers a solo number, showing a rather good soprano voice. They close with a burlesque of a team of classical dancers, in a love scene. The act is clean and wholesome, and while it has a lot of hokum in it, is built for laughs and has plenty of them. Miss Fish makes a very funny appearance at the beginning of the act, and Lambert, with his misfit clothes and method of delivery, gets plenty of laughs. The act will get along nicely anywhere.

S. A. K.

FRED LA REINE & CO.

Theatre—*State.*
Style—*Novelty.*
Time—*Eighteen minutes.*
Setting—*Full stage, special.*

The basic idea in this act is the use of some imposing electrical instruments for the purpose of deriving comedy by attempting to befuddle a half-dozen audience plants. The machinery is attended by two women, Fred La Reine coming on, and after an explanatory speech, in which he tells the patrons that he is not going to explain anything, doing a few stunts. The most effective part of the electrical instruments is the loud buzzing noise they make. An oil lamp is lighted by touching it to various parts of one woman's body while she holds a stand connected to the machinery.

La Reine then calls for assistants from the audience, and without much waiting a half-dozen obvious plants come up on the stage. Each in turn, and later all together, are supposedly shocked. There are a few real laughs in this, and the act as a whole runs entirely too long to hold the interest.

H. E. S.

NEW ACTS AND REAPPEARANCES

BRADLEY AND SCULLY

Theatre—*Jefferson.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*In "one."*

Two boys with a good stock of eccentric dances, some of the steps their own and some borrowed, but all done at a maximum rate of speed. They open with a song and go into a double soft-shoe dance, one of them following with a series of impersonations of dancers, such as Pat Rooney, George Primrose and George White.

With the steps he credited with others originating, he managed to mix some of his own. In fact, most of them were more of himself than he probably realized. After another single eccentric number, both came on for their closing song and dance bit, working up to a fast finale. They showed good judgment in not attempting an encore after their best effort.

Outside of poor lighting effects by the spotlight, which seems to grow weak when covering the whole stage and giving it just a poorly lighted appearance, the act ought to round itself out to be a dance offering on a par with most any similar dancing team on the circuit. If they maintain their speed no house will be too good for them to play in.

M. H. S.

REILLY AND ROGERS

Theatre—*City.*
Style—*Talking and singing.*
Time—*Fifteen minutes.*
Setting—*"One" and "two."*

A man and a girl in an offering which has a bit of a plot to it, consisting of the opening, in which both are seen by the light of electric torches held in their hands while they are invited, via telephone, to come down to a lunatic asylum and entertain the inmates. They are not acquainted with each other, and when they arrive at the asylum mistake each other for inmates, and decide to humor each other. Finally the truth comes out and explanations are made.

Not much of a plot, and, for that matter, not much of an act. Reilly, the man, attempts a published comedy number at the beginning of the act in "one," which flops mainly because of the fact that he hasn't much of a singing voice and didn't do so much in the way of delivery. The girl is attractive, and sings better than the man. She also essayed a bit of a dance, doing some fair kicks. The talk needs a lot of strengthening

G. J. H.

CASE AND MAYNE

Theatre—*City.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In "one."*

The male member of this act starts the turn without any music, by taking a fall from the entrance, which results in his sliding on his chest for several feet. He repeats this stunt, with other falls, throughout the act. Each fall looks very dangerous, and therefore, according to the psychology of an audience, gets a big laugh, and the tallness of the comedian makes them look all the more ludicrous. The girl enters in a street dress after his first fall and invites him to a party, for the simple reason that there will be thirteen at the table and she wants him to be the fourteenth.

The talk which follows and is kept up throughout the act is funny, and has a lot of new lines. The comedian has an original style of delivery which is sure-fire for laughs. The girl makes an excellent straight and in addition to this ability sings nicely and tops off all this with a very pretty face and figure.

The act doesn't drag for a minute, the laughs coming all the time they are on.

G. J. H.

SHEA & CARROLL

Theatre—*State.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

The act is opened by the entrance of Miss Carroll, a fine-looking blonde, built along statuesque lines, who begins singing a popular number, but is interrupted by the entrance of her partner, Shea, who leads her into a conversation which gets several good laughs. He then goes to the piano and accompanies her while she sings another popular song. He follows this with a burlesqued published number and she than sings the chorus of still another song, all of the coon-shouting order. Left alone he gets off some ditties that are laughable until Miss Carroll returns. He gets off a sentimental ballad in good style, although the song has little to distinguish itself, the lyric being too full of gushy lines.

The pair then go into a line of conversation about the unæsthetic qualities of Miss Carroll's family. This gets some good solid laughs. They finish by Shea giving practical examples of the national airs as sung by school children.

H. E. S.

VIOLET AND LOIS

Theatre—*City.*
Style—*Singing and instrumental.*
Time—*Fourteen minutes.*
Setting—*In "two" (special).*

With a little more work, and a few changes in their present routine, these two girls will soon make for the better houses. Both are attractive, have good voices and deliver their numbers well. One plays piano and the other the violin.

The big fault with their present act lies in the numbers which they are using. Most of them should be changed for later ones, as they are all published songs. The girl who does the violin solo should also change her selection to something which hasn't been done so many hundreds of times as the ones she is now doing. The pianist does popular numbers of the "blues" type for her solo and plays it well. Both the vocal solo and duo numbers are pleasing.

G. J. H.

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DEATHS

ALICE MIRIAM, twenty-eight, one of the youngest and most promising members of the Metropolitan Opera Company, who made a fine impression last season in "The Snow Maiden," died on Saturday last in the Flower Hospital from appendicitis. She was taken to the hospital a week ago and was operated upon immediately after she arrived, and a second operation was performed on Saturday. The young woman failed to regain consciousness after the second operation. She died a few hours later.

Miss Miriam, who was reared in Glendale, Md., and in the Middle West, had studied music from childhood in Rome and Milan, and five years ago was acclaimed in Italy as one of the most talented of Italian-educated Americans. Following tours of the old country, she came to the United States and toured with Enrico Caruso.

She became associated with the Metropolitan Company two years ago, and her soprano voice had attracted such wide attention among music followers that the management decided to give her an opportunity at the earliest possible time to sing a principal role. Her opportunity came one night last Winter when Lucrezia Bori, cast to sing the leading role in "The Snow Maiden," by Rimsky-Korsakoff, was taken ill suddenly with a cold. Miss Miriam was assigned to the part without rehearsals. That night she was received enthusiastically.

Directors of the Metropolitan Opera House said that had Miss Miriam lived she undoubtedly would have become internationally famous.

She was a favorite last Winter among society women and music lovers generally when she appeared in a series of concerts of modernist music under the auspices of Lady Dean Paul at the Ambassador Hotel.

It is said by her friends that Miss Miriam was "discovered" when thirteen years old while singing with her sister in a recital in Battle Creek, Mich. Mrs. R. T. Crane, a wealthy Chicago woman, it is said, took her to her home and arranged for her education abroad.

The body has been taken to her father's home in Maryland, where funeral services were held.

KITTY FRANCIS, of Rube Welch and Kitty Francis, died on Wednesday night at the Continental Hotel. The funeral was held on Saturday from her home at Freeport, Long Island. She was stricken with a heart attack while working at the Broadway Theatre on July 12, and grew steadily worse.

In private life she was Mrs. Rube Welch, wife of the actor and manager, for twenty-nine years her partner in the team of Welch and Francis. Miss Francis returned last Summer from a tour of the world, started in 1915 and abandoned for a time to engage in war work. She had been on the stage for thirty-nine years and resided at No. 54 Nassau avenue, Freeport, where the services were held.

MRS. HARRY BEESON, wife of the owner of the West End Theatre, Uniontown, Pa., who died recently in Atlantic City, was buried with the full rites of the Episcopal church last week. Interment was in Oak Grove Cemetery, Uniontown, Pa. Death was sudden and brought about by heart failure.

U. S. FILMS IN AUSTRALIA

Ninety per cent of all motion pictures shown in Australia are produced in the United States. England ranks second in importance as a source of supply, but the imports of the United States are nearly ten times as great as those coming from England. This report was made to the Department of Commerce in Washington, by Consul Henry Balch, Adelaide. He states that Sydney, New South Wales, is the importing center for practically all pictures shown in the country. All the leading American film companies have agencies in Sydney, which supply the films used throughout the commonwealth. In Adelaide, five theatres, with seating capacities averaging about 2,000, obtain the films direct from the Sydney agencies. After the films are shown in these principal theatres they are then redistributed to the numerous smaller places in Adelaide and throughout the State, for further use.

Mr. Balch says:

"There is a demand in South Australia, as well as elsewhere throughout the commonwealth, for films showing news events of the world. Arrangements could be made with theatre managers to supply Australian news events in film form for exhibition in the United States, should such service be desired.

"The imports of motion picture films into the commonwealth for the fiscal years ended June 30, 1919, 1920 and 1921, were 10,803,747 feet, 16,935,096 feet and 17,278,806 feet, valued at £163,196, £236,494 and £234,854, respectively. Of these totals he United States furnished 10,069,383 feet, valued at £152,042 in 1919, 15,420,068 feet, valued at £211,544 in 1920 and 15,256,874 feet, valued at £205,851 in 1921."

FONTAINE SUIT MAY BE SETTLED

LOS ANGELES, July 24.—Evan Burrows Fontaine, the dancer whose suit against Cornelius Vanderbilt Whitney, son of Harry Payne Whitney, is the sensation of the theatrical and society worlds, is spending a few weeks here, having left New York suddenly, leaving the cast of "Spice of 1922" before the show reached the Winter Garden, where it is now playing.

Strange as this may be, a still stranger matter came to light today when it was learned that Mr. Whitney was also in the city.

Virtually admitting the possibility of a reconciliation and "settle by marriage," Miss Evan Burrows Fontaine, beautiful dancer, played a game of "hide and seek" in Los Angeles today with the rich Cornelius Vanderbilt Whitney, against whom she has filed suit in the East to establish the paternity of her eighteen-months-old child, named by her Cornelius Vanderbilt Whitney, Jr.

Discovered at a downtown hotel after a secret and hasty departure from New York, where she abandoned her part in "The Spices of 1922," Miss Fontaine today told how young Whitney was trying to see her and said his actions apparently were the result of a desire to "make up."

The dancer, whose suit is the greatest sensation in years in New York society and theatrical circles, replied to questions concerning Whitney's reported presence in the city today by saying that she expected he will attempt to meet her.

Discussing the possibility of a reconciliation with "Sonny" Whitney in defiance of his father, Harry Payne Whitney, a share of whose millions she claims to have been offered to drop the suit, Miss Fontaine said:

"He is nothing but an overgrown boy. If he had his way he would come back to me. Why, every chance he has, he tries to see me. He did last week in San Francisco. If it was not for his parents who hold him under their thumbs there would be no trouble."

"Would I marry him now if he were willing?" she continued. "I would be perfectly satisfied, although I do not love him as I used to. I am afraid my love for 'Sonny' is dying. You cannot love a man for whom you have lost respect to a certain extent because he cannot decide things for himself.

"I do love him, though, and there is nothing in the world I want more than a legal home for my little boy. That would mean happiness for me."

With her dark brown eyes snapping resentment and her shapely arms flung apart in a gesture of impatience, however, Miss Fontaine denied that she came to Los Angeles to "make up."

She came here to settle her nerves, the pretty dancer said, and if "Sonny" followed her he did so of his own accord. She had nothing to do with it. Would she see Whitney if he sought the privilege? Well, she might.

She refused him last week in San Francisco because she was all upset. She might see him now if he asked her, but in any event the court action would establish the paternity of her child.

Referring to her marriage to Sterling Adair in April, 1918, and her parting from him the same day, owing to parental objections, Miss Fontaine declared that Adair afterwards confessed the Whitney family had paid him $10,000 to swear that the annulment of his marriage was obtained on false pretenses. This alleged confession, Miss Fontaine said, was made to her mother and grandfather—Charles I. Evan, a former Superior Judge, of Dallas, Tex.

Adair also admitted, Miss Fontaine said, that he had sold her love letters to the Whitneys. Both confessions, she claimed, were made just before he was found shot dead at Dallas. Miss Fontaine was little excited over the report that lawyers interested in the case in the East were in an uproar over the possibility of her marriage to Whitney here.

Questioned further as to her immediate plans, she replied evasively: "I really have not been in touch with developments in the case recently. You see, all I have learned about the case since I left New York to avoid a lot of talk about the affair was contained in a telegram from my mother last night.

"She told me the newspapers were on the warpath and that Senator Brackett, my lawyer, had threatened to drop the case if anything more was said about it."

When questioned further as to the Southern California visit of young Whitney whose father is known best as the owner of famous thoroughbreds, and who has set his face and huge fortune against the marriage of "Sonny" to the dancer, Miss Fontaine told of "squelching" her suitor only last week.

"'Sonny' was at a hotel in San Francisco," she said. "I saw him in the lobby. Later he telephoned me and asked if he could see me. I refused. I said I didn't care to see him."

Miss Fontaine was asked about the child over whom her suit against young Whitney was filed, following his alleged failure to keep his promise to marry her.

"Oh, he's back home with mother," she said.

"And what is his name?"

"Why, Cornelius Vanderbilt Whitney, Jr. I call him 'Sonny' though. That's how I always think of him."

"I don't know how this case will turn out," the Follies girl continued, "because it is a battle against the Whitney millions, you know, and money is power. But I do want to give my little boy a real name, even if it has to be thrashed out in the courts."

Miss Fontaine said she came to California to recuperate from troubled nerves. She preferred not to say anything about reports that she would sign a motion picture contract in Hollywood.

ABOUT YOU! AND YOU!!

John Hyde, of the Loew Booking Offices, has returned from his vacation.

Louise Rush is appearing in the John Regay act which is playing the Loew Circuit.

Ray Hughes and **Pam** are playing the Fox houses around New York, for the summer.

Olive DeCoveny is doing a single, and is playing the Keith houses around New York.

Sam Kramer, of the act of Kramer and Zarrell, is teaching physical training at Bothner's Gymnasium.

William W. Aiston, the Chicago thearical shoemaker, is vacationing in New York, and is spending a week at the Lambs' Club.

Harry Walker, the agent, was not arrested on Saturday for connection with a bandit gang. It was another and unknown Walker.

George Libby and **Ida May Sparrow** are vacationing at the homes of their parents. Libby is in Boston and Miss Sparrow in Omaha, Neb.

Howard Miller has been engaged to play the juvenile lead with Mary Robeson in her new play. She will again be under the direction of August Pitou.

Dave Manning, former actor, has turned author and is writing a series of stories for "Western Stories Magazine," called "Ronicky Doone." The affair is in six parts.

Jack Strouse, who is now playing the Loew Circuit will be with a Shubert unit during the coming season. Strouse has a three-year contract with the Shuberts.

Jack Edwards, who is appearing at the Oxford Theatre, London, with "Chuckles," will be with "Troubles of 1922," a Shubert unit next season. Jack says things are wonderful across the pond.

LETTER LIST

LADIES

Barnett, Dot
Bobby, June
Bryan, Blanche
Burnette, Babe
Clark, Emily
Eagles, Jeanne
Fielder, Clara
Kauber, Marcey
Kennison, Miss D.
Lefkowitz, Ray
May, Irene
Raymond, Kathleen
Stevens, Florence
White, Edna

GENTLEMEN

Albani, G.
Allan, Cecil
Brown, Geo. K.
Coney, Dan
Dandy, Jess
Fraser, Gordon
Gray, Christopher
La Rosa, Harry
Mansell, Harry
Marlon, James
Rogers, Harry
Santrey, Harry
Stanley, Fred

Mabel Naar, the pianist, is now with Nai Tai Tai, the Chinese prima donna in vaudeville.

Venita Gould is this week headlining the bill at Keith's 105th St. Theatre, Cleveland.

The Fifer Brothers and Sister have in their act an attractive drop made by the Dramart Co.

Percy Wenrich is writing the music for the new Joe Maxwell show on the Columbia Wheel.

Arthur Hoffman, private secretary to Leo Feist, is spending a two weeks' vacation in the mountains.

The Shortell Comedy Four, Ted, Al. Grace and **Louise** will next season be with the John H. Bensley Stock Co.

Arthur ("Red") Leonard arrived in New York recently from his home in Birmingham, Ala., to join the act of the Three Rianos, novelty acrobats.

Arthur Sinclair, Buffalo writer, returned to his home city last week after a business visit to New York, where he has offices with Blanchard & Feeley, in the Putnam Buliding.

"SHORE LEAVE" RE-OPENS

"Shore Leave," the new David Belasco play which was tried out last spring, reopened on Monday night at Asbury Park. After a three days' engagement there the piece will be seen in Long Branch for the remainder of the week and then will play a week in Atlantic City.

At the conclusion of this engagement the show will come into New York, where it will open at the Lyceum Theatre on August 8.

Francis Starr is being starred in the piece and other members of the cast are James Rennie, Reginald Barlow, Schuyler Ladd, Thomas E. Jackson, John F. Hamilton, Nick Long, Evelyn Carter Carrington, Mrs. Jacques Martin, Betty Alden and others.

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1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
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